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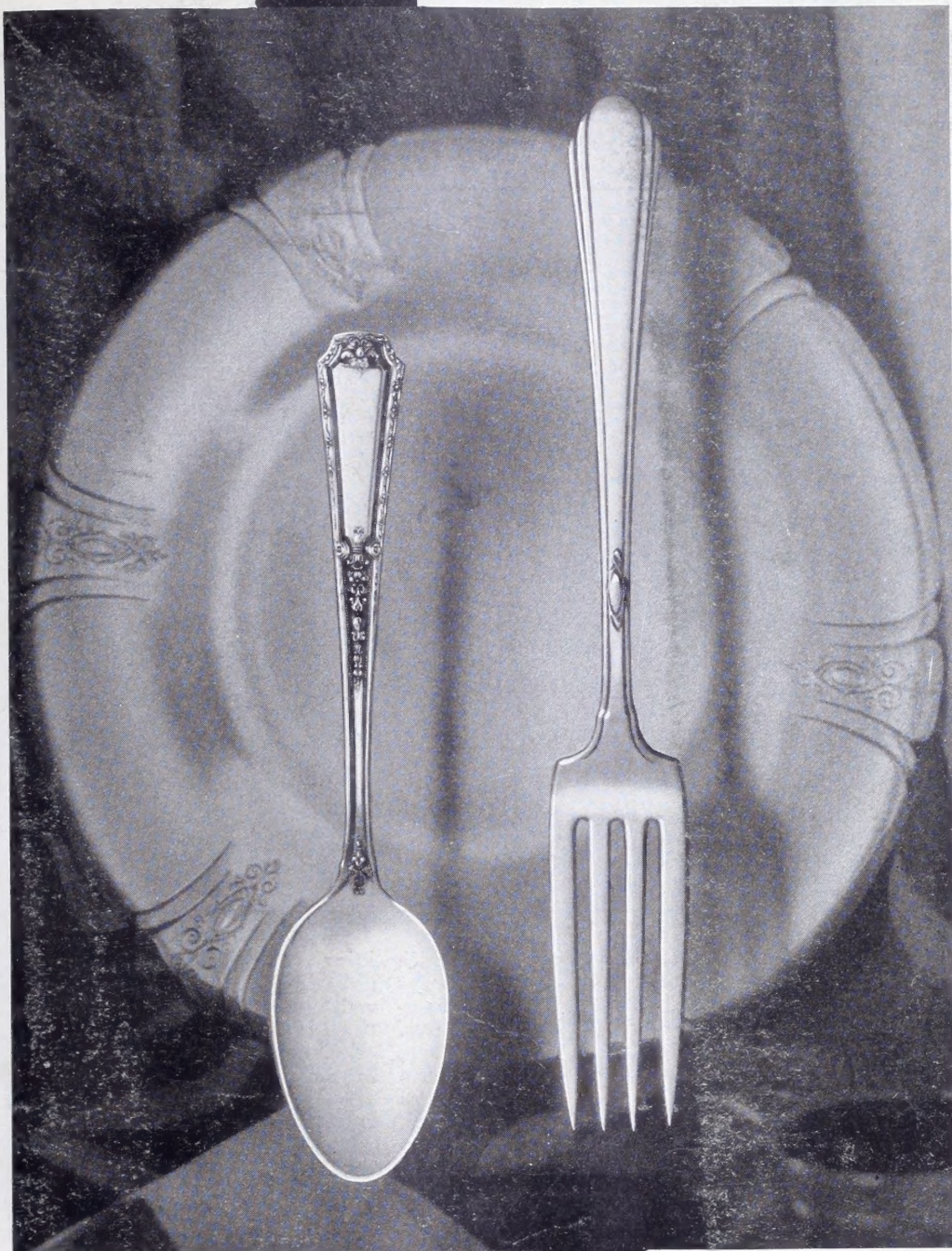
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Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

AT La Luz in New Mexico there has recently been discovered a clay from which pottery is made rivaling the beauty and color of some of the finest Italian ware, and which in addition possesses unusual qualities of durability. In color it is a warm, soft pink which shades from a pale tone to deep rose. A workshop has been set up at La Luz by a group of American artist potters, and now some of their first products are offered for sale. I saw a selection in New York the other day, and I was delighted with the pieces shown, which included strawberry jars, oil and wine jars, bowls, vases, and such. All this pottery is made on hand wheels and many pieces are reproductions of the classic work of ancient potters. The very beguiling pair of shepherd's pots in Figure 1 is one of the most attractive in the collection, and would be charming used for flowers or ivy in the sunroom or on the terrace. It is 8" high to the top of the handle; one pot is 5" wide, the other 6" wide, and the price is \$12.00, postpaid. — LA LUZ PRODUCTS COMPANY, 52 East 52nd Street, N. Y. C.



Fig. 1

DON'T let a banging door, swept to and fro by strong winds, ruin your disposition or spoil your sleep. For here in Figure 2 is a sturdy little horse ready to take up his post and faithfully keep vigil against the most unruly wind or the most annoying door. He is made of iron, 12" long and 10½" tall (of course, I should tell you how many 'hands' high he is, but I can't do this in inches). If you have a fondness for black horses, here

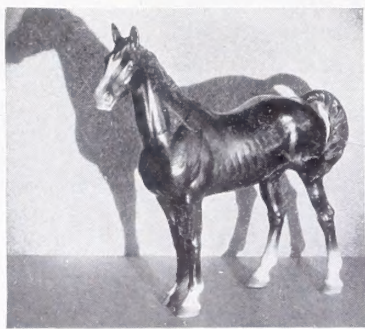


Fig. 2

he is, with a white nose, or if you like chestnut-brown horses best, he may be ordered in that color. He may be purchased for only \$3.50, postpaid. — MARY CAMPBELL STUDIO, 18 Clinton Street, Brooklyn, New York.

WALLPAPER has always had great decorative possibilities owing to its wide range of design and texture, but it has lacked the durable and practical qualities of some of the simpler wall treatments. It is now possible, however, to procure wallpaper treated

by a special chemical process which may be scrubbed as hard as any painted wall and yet is indistinguishable from ordinary wallpaper. I myself have seen grease, blacking, soot, and red ink smeared over a sample of this paper and then washed off with soap and water, leaving not a trace of a spot or smear. This magic material is called En-dural and comes in such a great variety of attractive designs, both conventional and modern, that every taste may be suited. Prices are remarkably reasonable, varying from \$1.10 to \$2.10 a roll, the quaint design shown (Figure 3), with rich tapestry colors on a putty-colored background, costing \$1.85 a roll, express collect outside of New England. Samples will be sent on request. — J. W. GERRY COMPANY, 63 Franklin Street, Boston.



Fig. 3

EVERYONE who has ever visited Switzerland remembers the characteristic sound of cowbells tin-

klung across the mountain slopes, and will want to own one of these real Swiss cowbells (Figure 4) to recall those pleasant Alpine memories. Besides, they are very useful as call bells for the bedside or dining table when electric push buttons are not available. And I was told that one bright girl bought one to tie on her Ford car to drown out its less musical

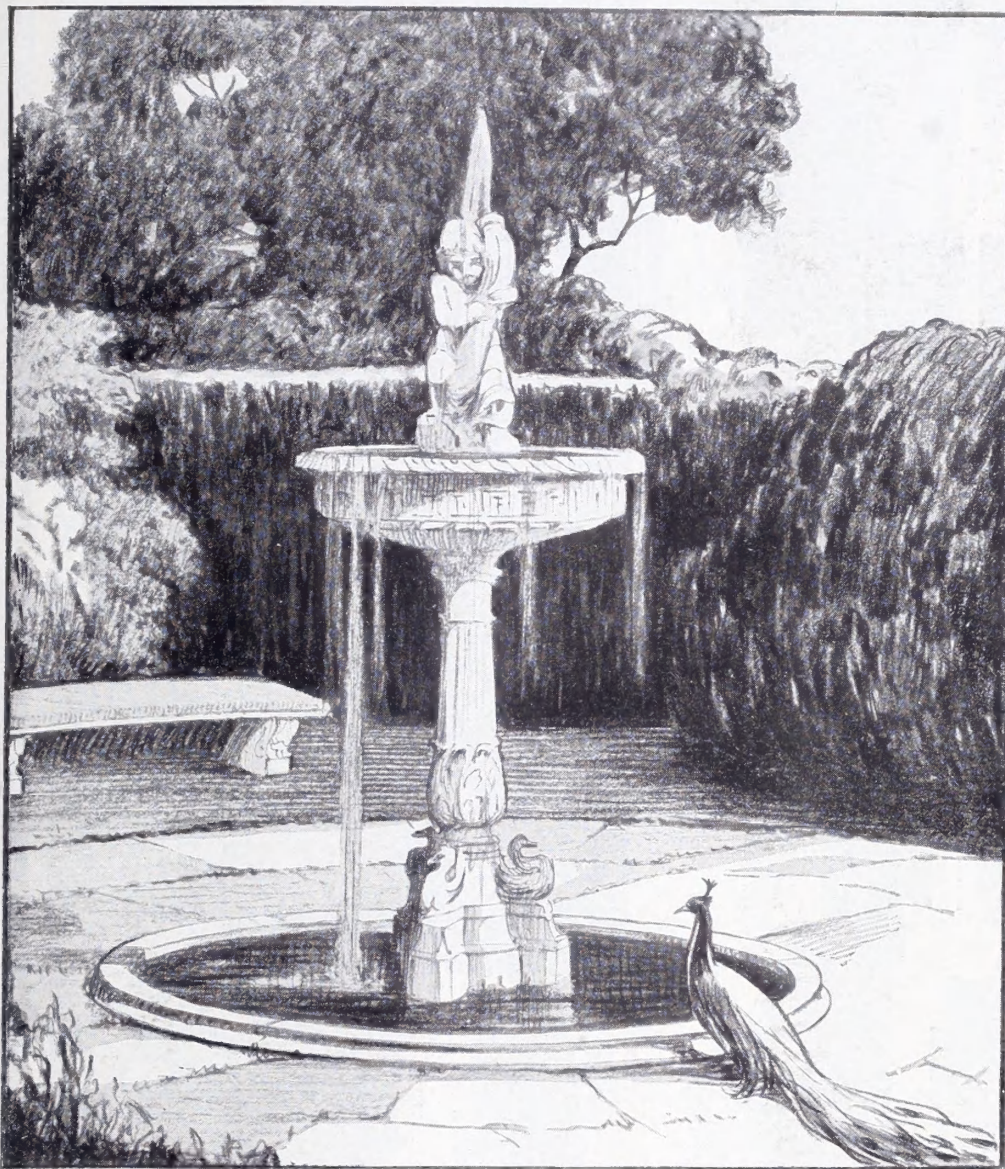


Fig. 4

rattles! They have a pleasant pewterish finish and the name of some Swiss town stamped on them. They vary in size from 2½" to 3½" in height, the smaller ones having the lighter tone. Price \$1.00 each, postpaid. — LES ARTISANS, 165 Newbury Street, Boston.

IF you are cudgeling your brains to think of a gift for your favorite bride of the season, and there seems nothing left to give without duplication, do not despair, for the chaise longue cover and pillow in Figure 5 are, I think, just the type of lovely and luxurious gift that would thrill any bride. The cover is of Korean silk which may be ordered in any color desired, finished with picot-edged scallops

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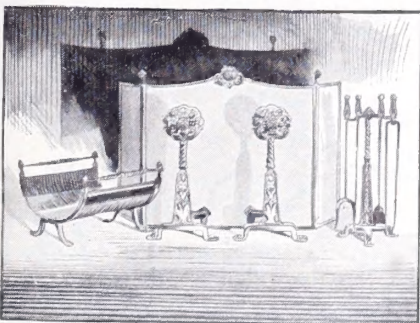
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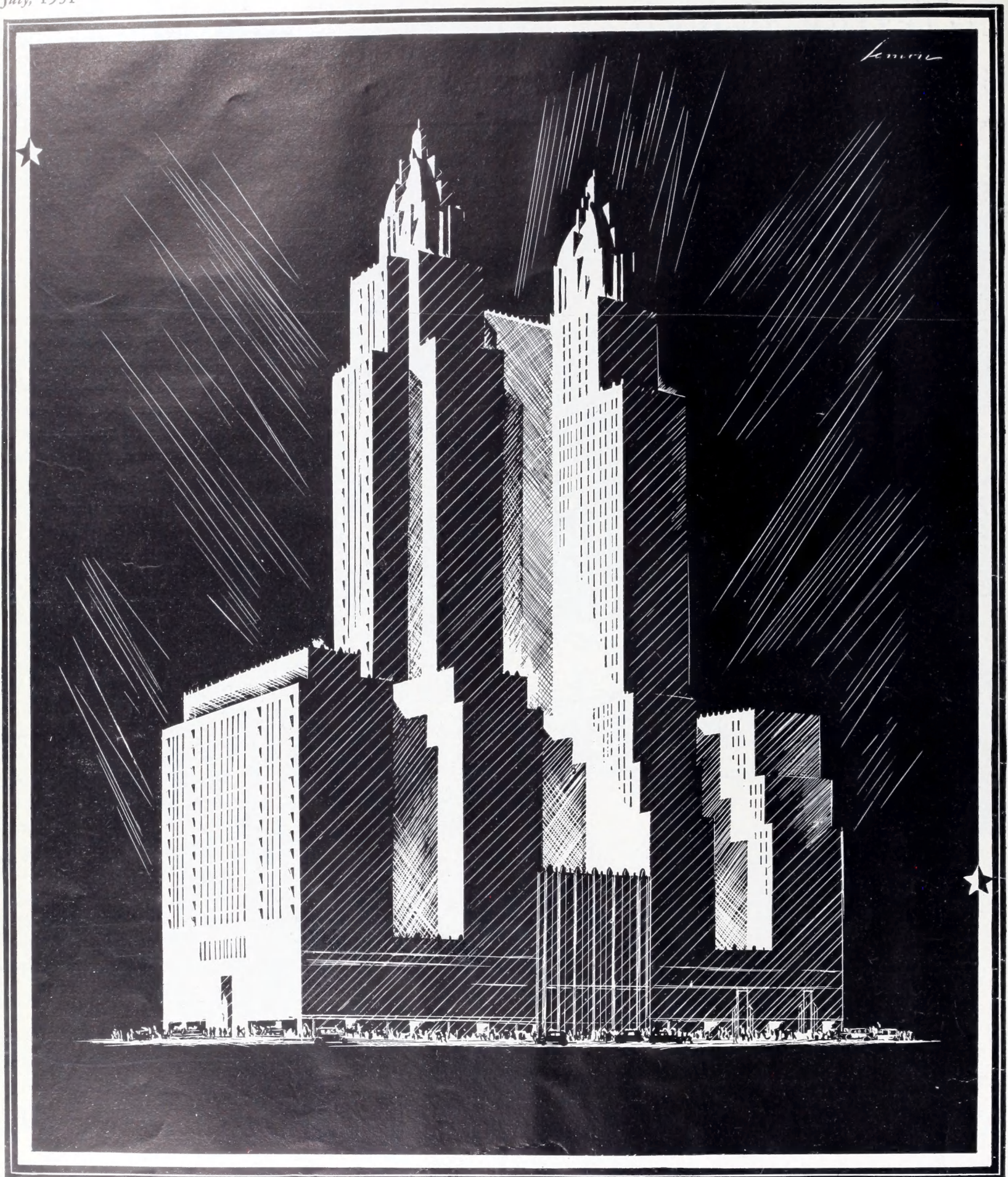
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and bands of hemstitching; and it is lined with soft flannel for warmth. The pillow is covered to match, and the price is \$30.00 for the cover and \$15.00 for the pillow, both prices postpaid. — CARLIN COMFORTS, INC., 528 Madison Avenue, N. Y. C.

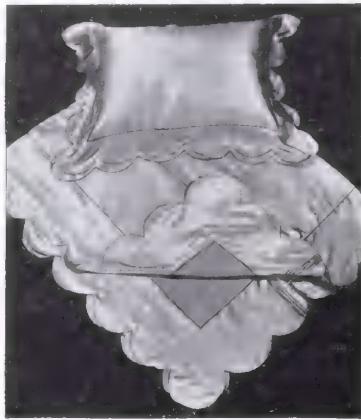


Fig. 5

THESE little birds in Figure 6 are some of the pleasantest decoys ever invented, I think, for they are made to perch gayly on top of poles in the garden and to lure the birds among your flowers for a

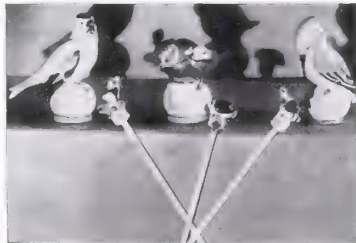


Fig. 6

friendly visit. They come from Germany and are made of china, and they are really amazingly life-like in their bright plumage colors. Each is made with a hole in the base of the little globe on which the bird sits, so that the globe fits snugly on the top of a wooden pole. They are 3" x 5" and cost \$1.00 each, or \$10.00 the dozen, postpaid. The sticks, shown also in Figure 6, are made of wood, 12" high, each surmounted by a little garden creature in china, — a butterfly with shimmering wings; a vivid lady bug or a bright-hued dragon fly, — and are to be used for tagging seedlings. These cost 50 cents each, or three for \$1.00, postpaid. — F. B. ACKERMAN, 50 Union Square, N. Y. C.



Fig. 7

AMONG accessories for the garden, none is more attractive than a gazing globe, which is especially suited, I think, to the smaller



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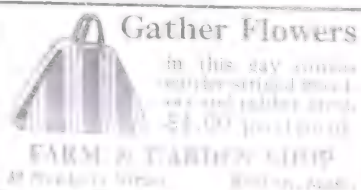


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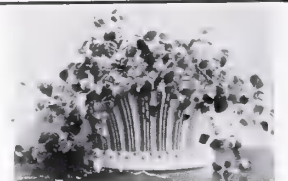


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garden, for it creates in its clear reflection a miniature world of flowers and greenery; and even on dull days it seems to hold some of the dew and sunshine of bright mornings. The gazing globe and pedestal in Figure 7 would be just the thing for the smaller garden, the pedestal being 37" high, the base 12", and the globe 10". The globe is of heavy 'evalast' glass, guaranteed for five years against deterioration, and the pedestal is of high-fired light stony-gray terra cotta. The price is moderate, too, \$23.00, express collect, for both globe and pedestal. — GALLOWAY TERRA COTTA COMPANY, Walnut and 32nd Streets, Philadelphia.



Fig. 8

to the embossing on the lid, which is taken from an Early American design. Even the little hook on which it may be hung is in the shape of the famous screaming eagle, and both hook and bowl are made of solid brass. With the hook, it costs \$2.00, postpaid; without the hook, \$1.50, postpaid, and it may be ordered with handle of either maple or walnut. — WM. BALL & SONS, West Chester, Pennsylvania.

NOTHING contributes more to a garden than a sundial; there are few things around which so much tradition and romance cling, for in nearly every famous garden

in history there has been a sundial. Here in Figure 9 is a charming dial of solid brass, octagonal in shape, with an appropriate figure of Father Time and the inscription, 'Grow old along with me, the best

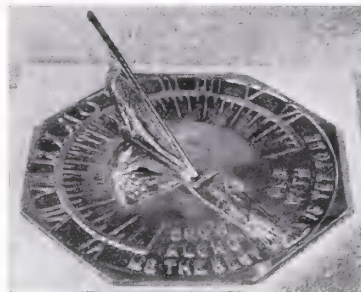


Fig. 9

WHEN you look at this illustration (Figure 8) you will suppose, of course, that I have been rummaging about among Early American antiques and have found one of those old brass bed warmers that the sturdy mothers of the Colonies used to take away some of the New England chill from the bed linen on frosty nights. So I must tell you at once that it is a miniature, only 10" long, to be used as an ash tray. It is a most delightful little copy, however, of the original, true in every detail, from the hand-turned handle of maple or walnut



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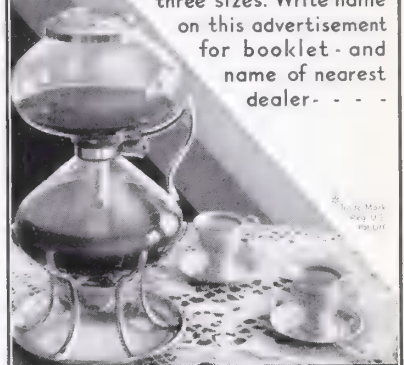
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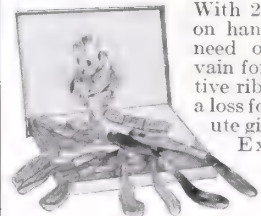
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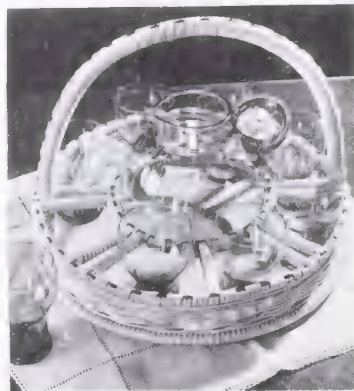


Fig. 10

THIS is the season for cold drinks, and I have yet to see a more convenient way of serving them than from the wicker holder shown in Figure 10. The squat glass pitcher holds just enough liquid, plus ice cubes, to fill the eight surrounding glasses; and notice the interesting new shape of the glasses, which are generous in size and yet provide a comfortable grip for the smallest hand. The basket of natural wicker is 14" in diameter and the glasses, which may be had in either pale amber, blue, or green, are 4" tall. The amber color, I thought, seemed a particularly lovely shade. The whole set costs \$13.50, including packing and express charges. — R. H. STEARNS COMPANY, Tremont Street, Boston.

I OFTEN think when I am shopping about that, although I see everywhere so-called 'reproductions' of Early American furniture, there are not many which are entitled to the term 'reproduction,' so when I do find an authentic copy, I consider it news. Here in Figure 11 is a true reproduction of one of the best types of early Pennsylvania Dutch ladder-back chair, made of a high grade of West Virginia hard maple, with the seat of split hickory. In its proportions and the excellence of its detail it follows carefully the original, and its finish — antique maple — is a fine bit of handicraft. It is sturdy and well made through-

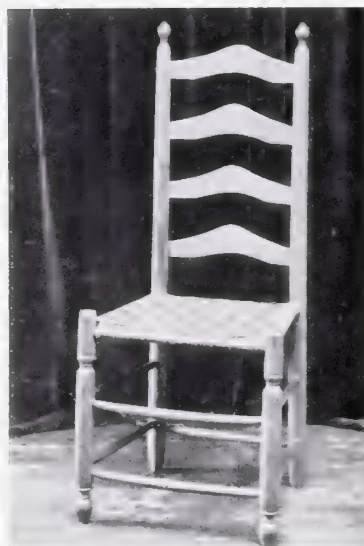


Fig. 11

out, stands 41" from the floor, with a seat 17" wide, and costs \$9.00, express prepaid. — MOUL MANUFACTURING COMPANY, Hanover, Pennsylvania.

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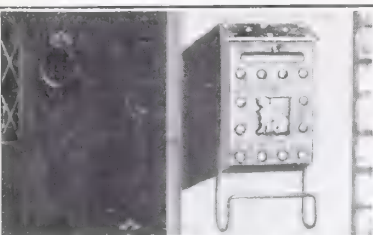
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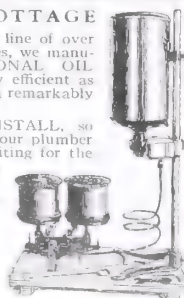
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cleaning easy. And the years will be even kinder to your fashionable floor than to the fine rugs that rest upon it.

Scores of Armstrong suggestions for dressing up your floors await you at local linoleum, furniture, and department stores. And the new color-illustrated "*Home Decorator's Idea Book*" — just published — will show you how well these floors look in well-appointed homes. This book also brings you an offer of free decorative service. Enclose 10¢ (in Canada, 20¢) to cover mailing. Armstrong Cork Company, Floor Division, 943 Pine Street, Lancaster, Pennsylvania. (Makers of cork products since 1860)

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The Miller organization is responsible for the erection of over 275 homes in restricted Washington residential sections. One of these groups ranges in price from \$10,000 to \$150,000, and the other from

\$27,500 to \$70,000. Plans are contemplated for the construction of an additional group of homes to approach \$500,000 each in price. Service records will also write the "pipe prescription" for these ultra-modern homes, which means the specification of Byers Genuine Wrought-Iron Pipe.

"Pipe prescription" is the established practice of selecting a certain type of pipe for a certain type of service. Practical economy and other important features considered, there is no single kind of pipe material that will blanket a job. We do

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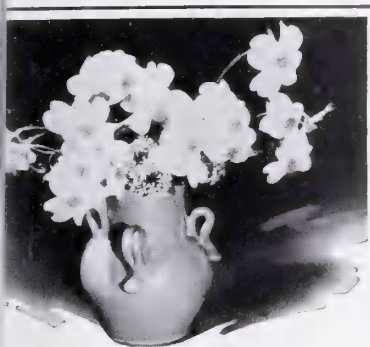
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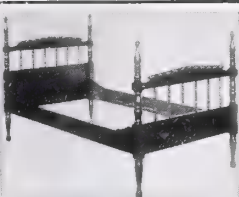


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HAVE you found, now that you are settled in your country house for the summer, that you need one more comfortable chair? If so, let me suggest a chair which I consider a real find (Figure 12) — a Hongkong club chair made of the finest rattan peel obtainable, which is divinely comfortable and very decorative, at the reasonable price of \$12.50, express prepaid east of the Rockies. The chair is in natural-color rattan, with decorations in black; it is 32" high and the seat is 19" deep. These chairs



Fig. 12

are made in China, by hand, and their careful workmanship testifies to the skill and patience of the craftsmen of the East. — GUNN & LATCHFORD, 323 Fifth Avenue, N. Y. C.

FROM the most talked about country in the world — Russia — comes the sampler which is shown in Figure 13 and which is a most engaging example of true peasant

art. The material is a coarse native homespun; the flowers, the tree, and the delightful birds are embroidered in gay-colored wools,



Fig. 13

but the frieze of apples is painted, as are the letters of the alphabet. Evidently the patient fingers that worked this sampler had some difficulty with the English alphabet, for some of the letters are most peculiar, and X, Y, and Z were considered of no importance whatever. This little sampler would be amusing used in the Victorian manner on the back of a chair, as a tidy, or as a table cover or cushion top. It is 14" x 17" and costs \$3.25, postpaid. — THE LITTLE FOREIGN SHOP, 1015 North Charles Street, Baltimore, Maryland.

OFF in the mountains of West Virginia is an old English glass blower who, in his primitive factory, has made glass which has been used in countless stained windows all over the world. The

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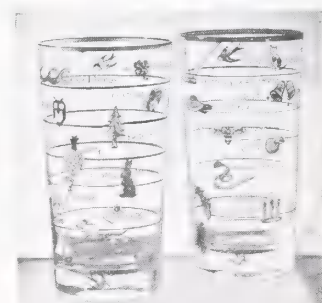
Another Van Huysum "Bouquet of Flowers" arch top, framed in gilt and black, measures 37" x 27" outside. Price \$30.00.

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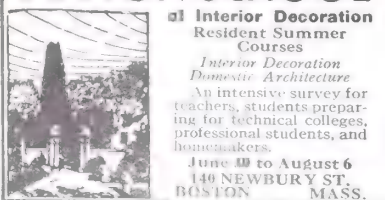
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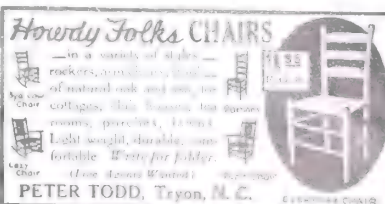


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rough swirly glass vase shown in Figure 14 is one of his most recent products, and you can see at once what an ideal shape it is for summer flowers, with its large mouth and solid base. What, unfortunately, you cannot see is its exquisite coloring—a rich amethyst—and the interesting quality of the hand-blown glass, which comes also in a gorgeous shade of deep peacock blue. The vase stands 8 3/4" high and the opening is 4 1/2" in diameter. Price \$4.50, including careful packing and expressage. — CARBONE, 338 Boylston Street, Boston.



Fig. 14

DO you remember hot sunny days when you were a child, and how good old-fashioned root beer tasted out of a crockery mug? This cool recollection came back to me when I saw the pottery lemonade set in Figure 15. I could just imagine how refreshing lemonade or iced tea would be—since nobody seems to drink root beer these days! This Sunset Mountain pottery is made by hand on an old-time 'kick wheel' in the mountains

of North Carolina; it comes in a very attractive ivory glaze with blue bandings, or in turquoise green,



Fig. 15

and the pitcher, which is 9 1/2" tall, and four tumblers, each 4" tall, cost \$4.00 complete, express collect. — THE TREASURE CHEST, Asheville, North Carolina.

THIS wrought-iron coffee table, Figure 16, is just what every porch or terrace needs, adding to it a bright note of color as well as a most useful bit of equipment. The rôle tray with its attractive print



Fig. 16

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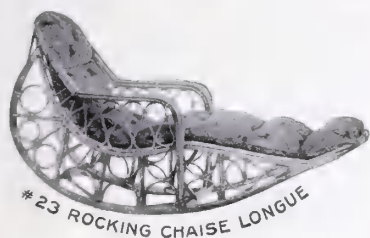
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BOSTON TRANSCRIPT

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decoration is detachable and of convenient size—14" x 22"—for carrying about and for serving either after-dinner coffee, iced drinks, or afternoon tea. The table, which folds so that it is easily moved about, stands 18" from the floor. The color I liked especially is a brilliant lacquer red, but table and tray may also be had in a nice shade of green. The price is \$16.00, which includes packing and shipping. — SCHERVEE STUDIOS, Inc., 665 Boylston Street, Boston.

IN a little shop near Columbia University, in a fascinating part of New York, I came across a lovely vase of honey-colored glass (Figure 17). It is a reproduction, made by an American artist, of seventeenth-century Spanish Catalonian glass, and is a faithful replica of the original—texture, soft color, bubbles, and all. It is an excellent vase for fairly long-stemmed flowers, being 12" high,



Fig. 17

and is quite inexpensive—\$5.25, postpaid. The same vase may be ordered, if you choose, in a delicious lime-green at the same price. — THE WEE SHOP, 1231 Amsterdam Avenue, N. Y. C.

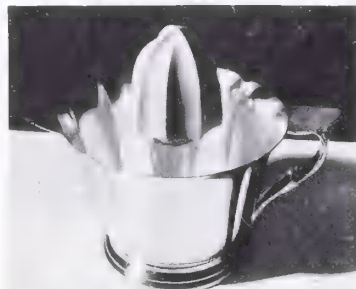


Fig. 18

THE fruit-juice extractor shown in Figure 18 is the best-looking and most practical reamer I have yet seen. It is of Georgian design, silver-plated over nickel silver, and has a porcelain extractor which rotates as the fruit is pressed down, swiftly removing the juice but not the pulp. An added advantage is that the extractor may easily be taken off, which simplifies the cleaning process. The pitcher is generous in size, 4 3/4" high and 6 1/4" in diameter, and is something no well-equipped pantry should be without. It costs \$10.00, express prepaid. — SHREVE, CRUMP & LOW, 324 Boylston Street, Boston.

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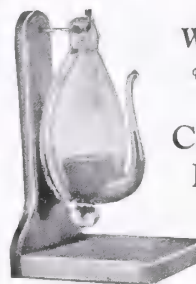
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[For further information about items
mentioned see notes on page 13]

WHAT'S NEW



IN THE BUILDING FIELD

■ An interesting booklet, *Log Cabins Up to Date*, has just been published, which shows how log cabins may be constructed by those who do not want to go to the trouble and expense of felling whole trees, stripping them, and having them hauled to the site. Shevlin Log Siding is made with a rounded face, giving the effect of peeled logs, and with ship-lapped edges, so that the logs fit snugly and tight construction is automatically assured. These pine logs come in 2" x 6" and 2" x 8" dimensions in 10' to 16' lengths. A product of Shevlin, Carpenter and Clarke Company.

prisingly inexpensive. They consist of bronze strips, die-stamped to give double tension, the strips being attached to new parting stops at the factory, thus making a complete unit that fits easily and snugly into place. Because of the special bronze spring which always presses evenly against the sash, windows run smoothly, unaffected by swelling or warping. A production of the Andersen Frame Corporation, Bayport, Minnesota.

■ The importance of weatherstripping to cut air leakage and reduce the cost of heating has long been recognized, although few old houses are equipped with this valuable protection. Now it is possible to obtain metal weatherstrips which may easily be slipped into window sashes or door frames. These *Andersen Master Weatherstrips* have been proved to cut air leakage 86 per cent and in spite of their unusual efficiency are sur-

■ Many helpful suggestions are included in the booklet *Concrete Improvements Around the Home*. Concrete has a thousand and one uses, owing to its permanence, its fire-proof quality, and its possibilities of great beauty. Among the projects suggested in this booklet are the building of concrete tennis courts, swimming pools, walls, driveways, fence posts, garden walks, and many other items which add greatly to the appearance of one's estate, be it large or small. Published by the Portland Cement Association.

IN THE FURNISHING FIELD

■ It has never been possible to find entirely satisfactory drapery material for shower-bath curtains and bathroom windows, but at last the ideal material for these purposes seems to have been evolved. Thanks to the experiments of a group of industrious chemists, a *method of waterproofing silk* was finally discovered, and this method

has now been applied to the finest silks in patterns and colors suitable for bathroom use. The result is a non-rubber waterproof silk available in a large variety of colors and attractive designs — a material as practical as it is decorative. A product of Barkentine Protected Fabrics, Inc., 27 Commercial Avenue, Cambridge, Massachusetts.

WHAT'S NEW

[Continued from page 12]

● Rugs are expensive to buy and, once bought, it is obviously to the home owner's advantage to give them all possible protection. One of the greatest protections is an under-rug cushion which provides a shock absorber for footsteps and prevents sand and grit, found under almost every rug, from grinding off the nap. *Facts You Should Know about the Care of Rugs and Carpets* is a booklet which gives much valuable information as to cleaning, removing stains, and so forth, as well as showing how Ozite Rug Cushions prolong the life of rugs. And they not only save the rugs under which they are laid, but prevent them from slipping. They also soften the sound of footfalls, even old floors, blanket cold floors,

and, being made of animal hair, keep their springiness indefinitely and are practically indestructible. A product of the *Clinton Carpet Company*.

● A booklet which every housewife would be glad to own is *Modern Table Dictates*. It gives in detail the proper ways to set tables for every occasion, from a simple informal tea to an elaborate dinner. Sketches illustrate the text, and in addition to showing table settings, many suggestions are given for suitable menus and other points the up-to-date hostess should know. Published by *R. Wallace and Sons Manufacturing Company*.

IN HOUSEHOLD EQUIPMENT

● A new type of electric washer has just been put on the market which uses a time-proved principle of washing clothes. The Activator used in this *General Electric machine* sets up a graduated movement throughout the water, commencing with a gentle movement at the top sufficient to flex the clothes, increasing gradually to a powerful swirl at the lower part of the tub which flushes the clothes clean. It is also designed to keep clothes free from tangling or damage during the washing and is a real contribution toward the simplifying and perfecting of home laundering. *General Electric Company, Schenectady, New York*.

going, and intercommunicating calls, as well as holding and transferring. This instrument is also arranged so that both intercommunicating and outside conversations may be carried on at the same time with complete privacy. Such equipment is an invaluable addition to larger residences or estates where there is need for many intercommunicating as well as outside calls. Published by the *American Telephone and Telegraph Company*.

● The last word in kitchen equipment is the *solid Monel Metal sink*, stamped from one piece of sheet metal. It has flowing curves at all corners, eliminating cracks and crevices, and the usual 21" roll around the apron is reduced to 1 1/2", thereby increasing the size of the drainboard. This metal is proof against rust, resistant to all ordinary forms of corrosion, and is easily kept clean. Ten models are available in sizes ranging from 42" to 72", and equipped with either double or single drainboards. *The International Nickel Company, 67 Wall Street, New York*.

● Everyone takes the convenience of telephonic communication more or less for granted, but it is not generally known how this service has been perfected in ways that add tremendously to its usefulness in the home. *Intercommunication*, a booklet, tells of this new service which provides a dial and push buttons integral with the instrument to control all incoming, out-

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In The Chicago District Address Carson Pirie Scott & Co., Inc.



*I am fevered with the sunset, I am fretful with the bay,
For the wander-thirst is on me And my soul is in Cathay.* — RICHARD HOVEY

Less than two hours' journey from Tours is the town of Saumur. 'But I know the French Château Country,' you exclaim, 'and I am heartily sick of palaces!'

And still I say: 'Go to Saumur — in August.'

Americans seem not to have found the town — except for the United States officer stationed there, I have never met a fellow countryman. But there come to it people from every nation in the world. They gather for the Carrousel, the fête given in the middle of August by the Ecole de Cavalerie, for Saumur boasts one of the finest cavalry schools in the world. The commencement programme, for that is what the Carrousel really is, will more than repay you for your trip. You can obtain cards for it from the American officer. And you must engage rooms ahead.

Once in Saumur, you will linger after the fête, charmed by the sheer romance of the place. The town is very old. The park, where the townspeople meet for their weekly band concert and cinema, was once a Roman arena.

And centuries older than this is the Dolmen, relic of the Stone Age. Just at the edge of town it stands, a rude shelter made of huge blocks of unhewn stone, some of them more than two feet thick.

The Hotel Londres, too, with its four wings built around a tropical garden, will make you feel that you have stepped into old Spain. It is a family hotel and very reasonable. Prices all over Saumur are ridiculously low. (Here, by the way, is the place to buy riding and driving gloves.)

But you are going to Saumur chiefly to see the Carrousel. And you will have to see it to appreciate it. The main feature of the programme is a four-hour spectacle of riding that defies description. Company after company of officers parade the field in full regalia of their country; five hundred horses, the finest-bred in the world and trained to perfection of performance, go through one stunt after another. There are contests, quadrilles, sword play and the whole ends with a sham battle — a cavalry charge with ranks, horses, men, guns, all in a mad parade motion of horse and soldier.



A. M. H.

Have you ever been in Garmisch-Partenkirchen? Don't let any name suggest you. If you have

CALENDAR FOR AUGUST

AUSTRIA

August

Salzburg Festivals, throughout the month

ENGLAND

August 4-8

August 15

Royal Regatta, Cowes, Isle of Wight
Grasmere Sports Meeting in Lake District

GERMANY

August 1-15

Heidelberg Festival plays in castle courtyard and Bandhaus hall of castle

IRELAND

August 4

Dublin Horse Show at Ballsbridge for four days — said to be the greatest horse show in the world

SPAIN

August 2

August 15

Fêtes, regattas, and horse races at Cadiz, till the 15th
Fair and fête at Toledo, till the 20th

SWITZERLAND

August 29

Swiss Exhibition of Decorative Art at Geneva, till October 11

UNITED STATES

August

All the National Parks are now open

been there, you want to go again, and if not, you jot it down in your memory as one of the places you must see before you leave this world. Surrounded by the snow-capped Bavarian Alps, with the Zugspitze daring you to ascend to the very top by its new cable aerial railway or by the fascinating footpaths that even the average hiker can climb, are Garmisch and Partenkirchen, two villages, divided by and sharing the same railway station.



So close are they that one never quite knows whether he is in Garmisch or Partenkirchen until he reaches the business centre of either one or the picture show of Partenkirchen. Such business centres — so clean and neat, so really beautiful, with banks and stores and cottages built alike in variations of the Bavarian-Swiss cottage style! White walls covered with lovely soft-colored fresco paintings of legendary heroes or heroines, saints or sinners, flowers and mottoes, add interest and charm to every building, with beautifully carved balconies and eaves of brown framing the whole. Flowers everywhere, in window boxes on the balconies, on the lawns, luxuriant in the tiny cottage gardens, — where they mix with the vegetables, — as in the equally artistic hotels, *pensions*, and *Kurbäuser*.

Red-cheeked village, as well as peasant, girls in their picturesque Bavarian costumes run their errands on bicycles. Peasant boys and old men alike still wear the costumes that look as though they might have been designed for

grand opera, with their beautifully embroidered bright-colored vests, bare knees, and ridiculous little shaving brushes in their hats; while *Wanderburschen* and hikers nonchalantly carrying sticks covered with the *Stocknägel*, which tell the world where they have been, are more numerous than tourists, and are so healthy and happy that one feels well just to look at them.

Food and coffee fit for a king are to be found in the *Wienerküchen* of the hotels. On impulse we lodged at the Bahnhof Hotel in Garmisch, because it was close to the station and we were weary. One would not have known there was a railroad near by, so silent and clean are the electric engines; only now and then one could see in the distance, beyond the flower garden and tiny cottage pension in the rear of the dining-room, a train running along the upper level. There are no grade crossings here. The Rote Hahn, also attractive, and larger, boasts another splendid *Wienerküche*, and there are many other equally desirable hotels and pensions in both Garmisch and Partenkirchen.

Close by for the hiker or automobilist are the beautiful castles of Neuschwanstein, Hohenschwangau, and Herrenchiessee, built by the Mad King, Ludwig of Bavaria. More palaces, art galleries, and entertainment can be found in Nuremberg and Munich, a short distance away, but to the travel-weary nothing is more beautiful than the cottages of Garmisch-Partenkirchen.

R. B. C.

LOVELY Monsal Dale! How it haunts the strings of memory with fair pictures of its undisturbed wild beauty and serenity! This is one of Derbyshire's scenic gems that England offers you.

Bakewell in Derbyshire gives comfortable access for exploring the dales of the neighboring district. Walks are choice and abundant from this small centre, busses go off to points of varied interest to accommodate those not given over to the luxury of the private motor, and the male visitor with that urge to angle should find quiet satisfaction in the streams and narrow rivers thereabouts.



More than a thousand years old is this little town of Bakewell, stone-built and thoroughly likable. There is its Rutland Arms Hotel where a gracious hospitality is extended, there is Ye Old Original Bakewell Pudding Shoppe, and there is the spirit of Dorothy Vernon and her John Manners springing up to greet you in this place.

The fine old hillside church is replete with interest. It has Saxon relics, uncommon churchyard epitaphs, and the Vernon Chapel where are the tombs of Dorothy Vernon and Sir John Manners. This is their own country, for Haddon Hall lies but a mile or so away. Alas! One may not gain admission there now, except on rare favored days, but Chatsworth House near to Bakewell has its great and lovely park, and here you are permitted to roam.

Bakewell is an ingratiating old town. It has learned the trick of making a place for itself in the traveler's heart. You may not expect to find antique shops in Bakewell, but you will, with bargains in old bits if you are not above snooping for them. Can you now, though, put by your antiquing for to-day? Bakewell's rainy morning has trickled away into golden pools of sunshine, which mean that you can, after all, take a walk to adorable little Rowsley, where teakettles sing at the Peacock Inn.

H. P.

If your travels should lead you to Ireland and to the Lakes of Killarney, the usual objective of traveling Americans in the Emerald Isle, *do*, by all means, take time for a forty-mile excursion into a less 'touristy' section and explore Valencia Island; a 'handful of Spain' that, sometime in ages past, was dropped into the Atlantic about a

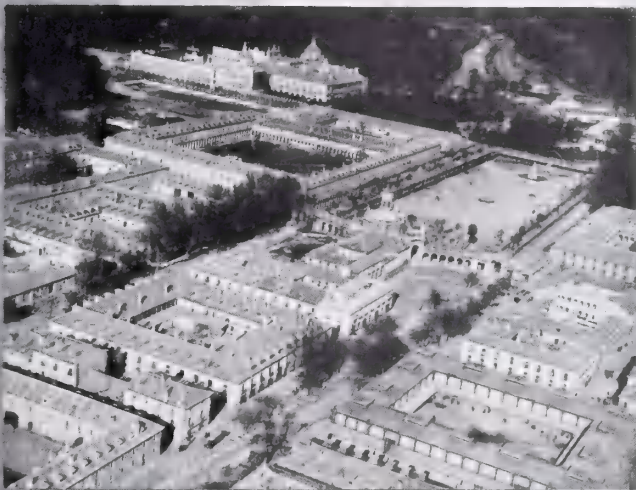
BEAUTIFUL SPAIN



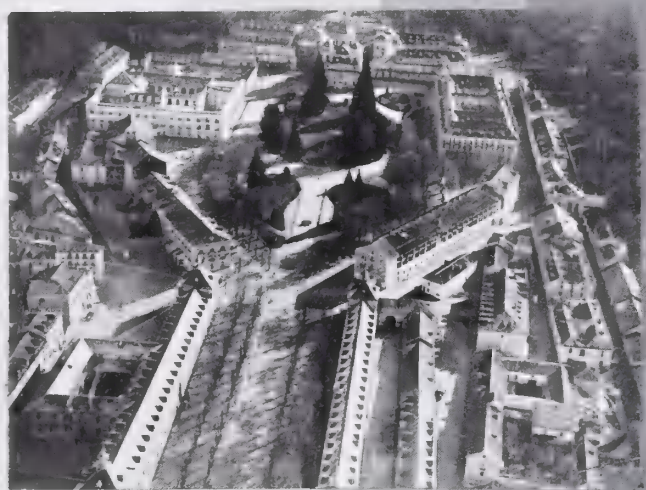
Santander. Maddalena Peninsula.



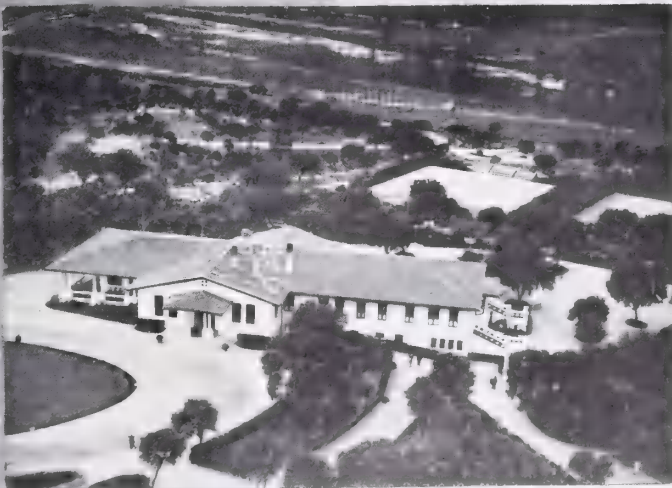
General View of Peñíscola.



Royal Site of Aranjuez.



La Granja. Royal Site of St. Ildefonso.



Madrid. Golf Course.



Madrid. Alfonso XII monument.

VISIT Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; MUNICH, 6 Residenzstrasse; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, or any other Travel Agency.



ALL the beauty, the sunshine, the indoor comfort and the outdoor activity generally associated with Southern California may be found in its most luxuriant form on the Montecito Peninsula...where twenty wooded acres are tucked down by the blue Pacific at the foot of the Santa Ynez Mountains. So peaceful is the Santa Barbara Biltmore in its sun-sprinkled setting that it belies the abundant facilities for sports and activity that abound

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Make yourself acquainted with the country of the hour.
The eyes of the world are focused on the
New Republic—SPAIN! Read

Henry Dwight Sedgwick's
SPAIN:
A SHORT HISTORY

This short history of Spain reads as easily as a good novel and is also somewhat after the method of the moving picture.

—Detroit News.

The author gives significant outlines of politics, social circumstance, literature and the fine arts as the years have seen them elaborated in Spain.—Boston Globe.

It is admirable for a traveller, and is no doubt making the journey with many American visitors.—Saturday Review of Literature.

AN ATLANTIC BOOK
Priced—\$3.50
Published by Little, Brown & Co.



TRAVEL

[Continued from page 14]

quarter mile from the basalt-bound coast of the Kingdom of Kerry.

Here you will find a well-run hotel, — something not always accessible in rural Ireland, — from whose windows you can drink in the majesty of the mountains that frame the harbor and, too, listen to the rustle of the palm trees that abound on the grounds of the inn.

The origin of the island's Spanish name is lost in obscurity; but there is a legend (and if you are to enjoy Ireland and the Irish, never shut your ears or your heart to legend) which says that Spanish sailors seeking a snug harbor found it here. Returning later to claim the Irish lasses who had captured their hearts on previous voyages, they remained and, because its climate and flora so closely resembled their own home town, Valencia in Spain, with Hispanic ardor they rechristened it.

The magnificent dark beauty of the pure native strains of the island families bears out this legend. Feminine faces framed, Madonnawise, in black shawls may, if regarded with half-closed eyes, be transformed into Murillos. And likewise the shawl into a swirling mantilla. And, even with the perfume of jasmin and the piercing sweetness of the orange blossom among the missing, I found that the smoke of the peat rising in spirals of pearly blue from a white-washed cottage chimney could rival the burning incense in any Spanish cathedral.

Do not listen expectantly for the click of castanets, for you will never hear it. But do keep your ears open the night of a dance at a crossroads! You will hear regular fairy music on those nights — music that comes from a concertina, that first cousin to an accordion, and an instrument beloved of the masculine youth of that remote region. In the hands of an expert it can bring forth sounds rivaling an organ and far better suited to the quick, lively tunes that are essential to the arduous and lovely Kerry dances. Try to glimpse them from a little distance, for it always seemed to me that they were a bit constrained with strangers present.

Walk through the woods at Glenleadem en route to the lighthouse. Rich tropical growth is found here; the earth, sea-warmed by the neighboring Gulf Stream, encourages the eucalyptus and bamboo,



the twisted olive tree beside the gate was old. This is indeed a sleepy little city, gently joyous. No wonder that the happy young saint still walks these ways or leaves a blessing on these trees and flowers.

K. P. G.

and the damp Irish climate is kindly to the magnificent tree ferns and the fuchsia — the latter, too, attaining tree size and often clipped for hedging. No orange trees are to be found in this Valencia, but why yearn for them when the orange-scarlet pomes of the quicken tree are to be gathered? This is the 'Rowan tree' of song and story, and in Ireland much is attributed to it in its Power of Magic.

Ride on a jaunting car to Foil Hamerim, the end of the island farthest from the mainland and nearest to America. You may stand there on a windy day and blow a thought straight homeward, confident in the knowledge that there is nothing in the way of interference between you and New York.

It is worth a bit of extra time to make an excursion into this land, which, like its Spanish prototype, is a Land of To-morrow.

E. M. S.

MAY you reach Assisi, perched upon its hill, in a thunderstorm as we did. Then you will see clouds like Michelangelo frescoes in the making, dark, terrible, with a swirling strength and force about them. Just at sunset, sharp, pink colors will prick the blackness, and the rain-washed country shine clean again.

Our view from the Hotel Subasio (where you must ask for a room in the front with a view) is down the valley, dark with ploughed land, or pale with dry brown grass in checkerboard patches, past scattered farmhouses to the blue hills where an occasional gray castle rises among the trees. The olives are silver after the storm. Tonight the stars above and the lights below mingle with no horizon line.

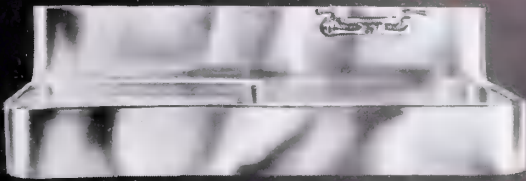
There are vistas everywhere: a donkey with his panniers in the shade of a dark arch; steep winding alleys alive with small ham-binos; a fountain old enough to be by Giotto; turreted gates of the city wall, with weeds growing up to the edge the rock.

I found one gateway where the Queen Anne's lace and the long grass are soft about the arches, covering the ancient steps of Roman legionary and Franciscan friar. Even

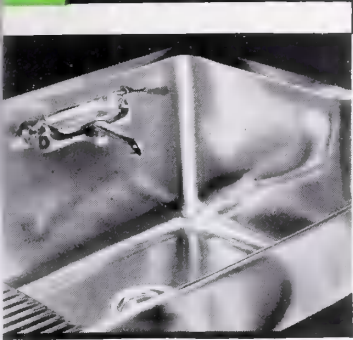
What unique places have you discovered in your wanderings, the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, of from two hundred to three hundred words, especially those describing places to be visited during the winter months which are not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned. Address, TRAVEL EDITOR, 8 Arlington Street, BOSTON, MASSACHUSETTS.

News that will stop women everywhere

a Monel Metal sink any home can afford



Above: Single drain board Monel Metal sink. Available with either right or left-hand drain board and made in two nominal sizes—50 inches and 41 inches long.



At left: Close-up view of Monel Metal corner sink. Made with right or left-hand bowl... with splash guard at bowl corner. Available in two nominal sizes—51 inches and 42 inches long.

HERE'S welcome news for every woman who has wished for more beauty in the kitchen... for a new and better kind of sink.

The new one-piece Monel Metal sinks are now ready for inspection at your plumber's! Designed by Gustav Jensen... made of beautiful, lustrous Monel Metal... in these new sinks you will discover many exclusive features never before available in any sink regardless of price.

Chip-proof, rust-proof, corrosion-resisting, strong and sturdy... these one-piece Monel Metal sinks are built to withstand hardest use. Years of service won't injure them. There's nothing to wear off or wear out... a Monel Metal sink will last a lifetime.

The new one-piece Monel Metal sinks have no seams, crevices or joints to harbor dirt. There's no place for moisture to settle. You can't injure their lustrous services with scouring powders or cleaning compounds. Their rich, mellow, silvery color harmonizes with any color scheme... present or future.

See the new one-piece Monel Metal sinks at your plumber's. Compare them with other sinks. Note their beauty, convenience, durability. Then consider their reasonable price made possible by standardization and large scale production. Mail the coupon now for illustrated booklets.

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73 Wall Street New York, N. Y.

Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



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MONEL METAL
MODERN AS TOMORROW

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Gentlemen: Please send me booklets checked below:
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☐ "Nickel's Worth"—a booklet on Nickel by Floyd Gibbons.

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Address _____

Occupation _____



H.B. 7-31

"WE'RE LEAVING NOW, DEAR MEET US AT THE STATION"

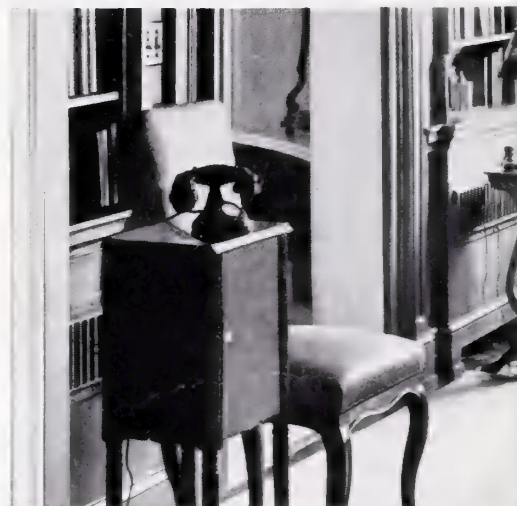
WITH TELEPHONES THROUGHOUT THE HOUSE, CALLS CAN BE MADE THE MOMENT THE NEED ARISES



Often something occurs to you just as you're leaving for vacation . . . or perhaps you're a little late for an appointment with family or friends or hairdresser. Then the handy hall telephone clears up everything quickly . . . easily.



By assuring quick communication in case of emergency, the bedroom telephone gives a welcome sense of security.



The library telephone enables you to make calls or receive them with a full measure of comfort and convenience.

Few modern conveniences contribute as much to gracious, efficient living as adequate telephone facilities. Today's households have telephones *throughout*—at convenient places in all the important rooms.

One in the bedroom provides protection through the night and helps in planning each day's program. One on the living room writing desk simplifies social calls and appointments. Still another, in the hall, takes care of last-minute calls as you're leaving the house—or returning. Others in library, den, nursery,

kitchen, laundry or garage, perform their varied parts.

Together, these telephones save steps and minutes for all the family. Calls are made and received, comfortably, quickly—without rushing from room to room—with full privacy for personal affairs. Happier family relationships result.

There are many types of telephone equipment. The local telephone company will gladly advise you on the best arrangements for your home or apartment. Just call the Business Office for full information.



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In the August Number

AN IDEAL NEW ENGLAND HOMESTEAD

One of the loveliest towns in Connecticut is Litchfield, and one of the loveliest houses in Litchfield is this one described in the leading article.

DRESSING TABLES AND THEIR APPOINTMENTS

There is ample opportunity for variety and the expressing of personal taste in the fitting up of the dressing table. Some of the most interesting possibilities are illustrated and described in this article.

THE ASTER IN THE ROCK GARDEN

Anderson McCully out of her large fund of knowledge tells of the best varieties for planting among the rocks.

FORMALITY TEMPERED TO THE RIGHT DEGREE

Three pages of illustrations of a particularly lovely garden in Connecticut.

KEEPING YOUR HOUSE IN STEP

An explicit discussion of the different ways of finishing over old walls.

REMODELING THE KITCHEN

A typical kitchen of twenty-five years ago is sketched both in its original and in its modernized state, and detailed directions given for the changes suggested.

THE HARMONIOUS HOUSE

The last article in this series tells of the proper use of accessories -- how to choose those that are in

accord with the character and spirit of the room, and how to avoid a disorganized effect in their placing.

PORTFOLIO OF REMODELED HOUSES

Four houses submitted in our last Small-House Competition are shown with plans and illustrations of the houses before and after remodeling.

THE HIGHLANDS

A well-illustrated article on one of the most attractive houses of the Early Republic in Pennsylvania.

PLEASE TELL ME

A new department beginning in this number, in which questions of general interest about building are answered.

THIS STONE HOUSE, so characteristic of Philadelphia and its environs, has a roof of weathered, soft red Ludowici Tile which complements most fortunately the stone work and green foliage. No matter what the type of architecture or size of building, Ludowici Tile affords in its range of patterns and colors, the perfectly desirable roof — enduring in beauty, permanent in protection, reasonable in cost.



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Residence at Chestnut Hill, Pa. Durham & Irvine, Architects

OVER THE EDITOR'S DESK

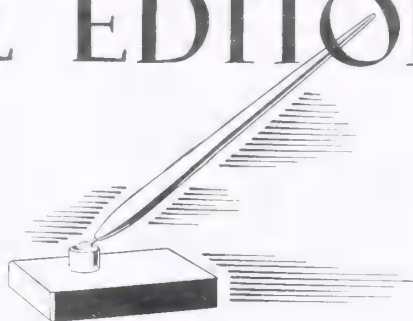
Things that are done better in Europe than in America

Things that are done better in America than in Europe

STRETCHED comfortably in a steamer chair with Europe fast fading from view, we wrote these headings in our notebook on different sheets of paper and then proceeded to list under each what we considered eligible items. We attempted to make both lists of equal length in order to prove ourself neither expatriate nor 'hundred per center.' Several of the items on the first sheet are fit subjects for sermons, but it is number one that seems at this moment of immediate importance. This we had listed as 'Keep their Cities Cleaner.'

Hamlet's pictures presented no greater contrast than does a comparison between the streets of almost any European and almost any American city selected at random. Recently a special commission was sent to Germany to study the methods whereby that country maintains such high standards of civic cleanliness. It seems little less than absurd that such a laborious investigation was necessary to discover the simple facts that refuse cans placed uncovered upon the sidewalk to wait upon the whim of the collector will have their contents blown about, and that likewise rubbish will scatter to the four winds unless collected in closed carts; facts that the astute Lady from Philadelphia could have disclosed to the Peterkin family as readily as the advice to detach the horse from the hitching post before attempting to drive him.

HAVING just come from Germany, we recalled some of the other ways by means of which German cities are kept clean. In the street cars, for instance, upon the payment of the fare, small tickets are issued which have no value except to evidence the fact of payment. They are not collected and thus would have served an American as excellent litter to strew upon the floor. Here, however, receptacles were provided for them at the door of the car, and somehow the German people had been educated to such an ap-



This picture and . . . this

preciation of the beauty of order that not once did we see one of these tickets thrown either upon the car floor or upon the street. The incident seems to epitomize the apparent attitude of the entire nation toward dirt and disorder. It also demonstrates how simple the remedy is when the will to cleanliness is present. Thus the question is really resolved into this matter of the right attitude. When we want clean streets sufficiently to control our wayward

gestures of dropping papers on to the pavements, then we shall have them. Later, perhaps, we shall even achieve a desire not only for order and cleanliness, but for some of the amenities that will help alleviate the trials of city life.

A TRULY advanced step has been taken, again by Germany, in this respect in the apartment houses built for laboring classes. Each block has a large common garden, the care of which is included in the rent, a significant fact in connection with an inexpensive apartment. In addition each apartment has a small area for the use of each individual family. But the most striking characteristic of these gardens, and we saw literally hundreds of them, is their well-cared-for appearance, manifesting in every square inch meticulous and fond attention.

Such delightful spaces in the heart of a city must encourage tenants of these apartments to extend their vigilance to the streets, or else the standards maintained in the cleanliness of the streets encourage all to apply these same standards to their more immediate surroundings, but whichever the cause and whichever the effect, the condition is widespread and developed beyond a point dreamed of in this country.

ONLY yesterday we saw a well-dressed woman open the door of her car and toss a discarded magazine with its torn sheets into the street. We realized then sadly that this nation has a long distance to travel before we can cross from our notebook the item, 'Keep their Cities Cleaner.'

Our Cover Competition

The winners in our Cover Competition will be announced in the next issue. At this moment of writing we are as much in the dark about the results as are the eight hundred and sixty-seven contestants who sent us the twelve hundred and fifty-nine designs which are now in process of being judged. We have had more designs submitted to us in the past, but we have never had a larger number which were eligible for use. Twelve of these, by an exacting process of elimination, will be selected for actual covers, and three of these twelve will be honored with first, second, and special student prizes.

The first-prize design will appear in the September issue and, as in the past, one hundred designs will form a traveling exhibition which will traverse the country.



Mr. Edgar I. Williams, who wrote the leading article this month, is a practicing New York architect

Trenchant Statements in this Issue

'I know of no more depressing architecture in the United States than the average seashore cottage.' EDGAR I. WILLIAMS, in the article *The Seashore House of Moderate Cost*

'... although the machine has been with us for over a hundred and thirty years, during almost all the time we have been feeding it only with designs appropriate to craft work.' CHARLES R. RICHARDS, in *Design for the Craftsman and Design for the Machine*

'Even if your house is only a few years old, you will find that there have been many important inventions and discoveries made since it was built.' MILTON TUCKER, in *Keeping Your House in Step*

'The vacation house must first of all stress rugged strength, hence the appropriateness of the real log cabin. It must also be free from clutter — from the fret and uselessness of mere things.' CHILSON D. ALDRICH, in *Pioneering Becomes an Art*



LEFT TO WEATHER IN SUN AND SALTY WINDS

Nowhere do houses mellow more becomingly and nowhere do hollyhocks stretch higher to the skies than in a New England seaport town. This house in Marblehead, Massachusetts, belonging to Mr. Walter K. Shaw, stands at the end of a narrow picturesque court and overlooks the harbor. Restored by

Smith & Walker, Architects, it has all the characteristics of the houses of the early residents. Notice the doorway especially, with fanlight and pilasters of naive detail—a typical and excellent example of the simple and dignified treatment of these early houses

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



THE SEASHORE HOUSE *of* MODERATE COST

A Consideration of its Plan, Orientation, Construction, Equipment

and many other Practical Matters

BY EDGAR I. WILLIAMS

SALTY breezes blowing, sunlight dancing on blue water, children's shouts coming from the beach just beyond the rosebushes — and all is well with the world as we lie back in our comfortable chairs on the porch and wait for dinner. That is the picture of life at the seashore as we all would paint it. It is n't only a picture — it is a frame of mind.

Whenever we start to lay out a plan of any sort of building, we know more or less what conditions we have to meet. There are certain rooms and certain mechanical appurtenances to be considered as well as costs. These affect the solution of our problem, and more than often we undertake to solve it in a way that loses sight of the most important consideration of all — which is the frame of mind we want to be in when we inhabit our building. Just as the important matter to consider in the planning of a room is, first, how we shall be most comfortable in it when, let us say, we sit before the fire reading a book, so there are important things to be considered in the matter of planning our seashore cottage.

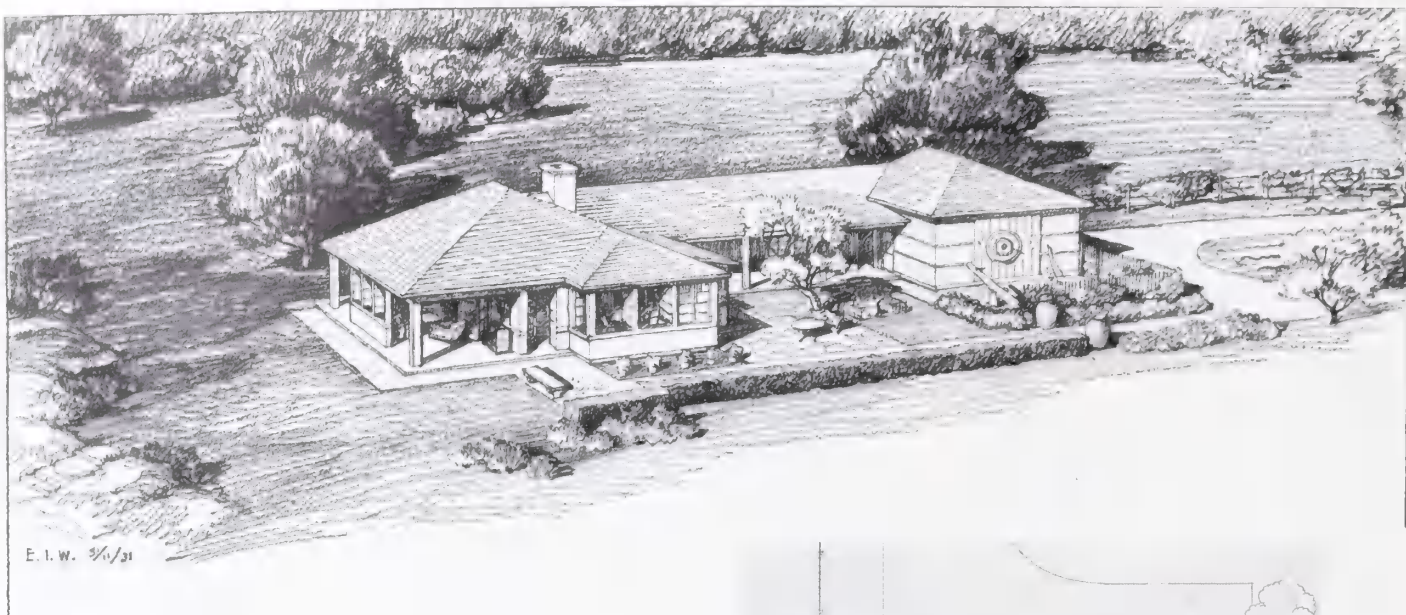
I know of no more depressing architecture in the United States than that of the average seashore cottage. It would seem that in this type of house, where we wish above all else to forget all strain after we are in it, too many of us

have let down before the house was built and allowed the local carpenter to have his way.

A popular way of designing a seashore cottage, a way in fact that is applied to other types of houses as well, is to model it on a picture of one built for another site and then add windows or porches at will. Practically never does such a design fit the site. Still another way is to describe our needs to the local carpenter and let him have full sway.

There are, of course, many people who, though they lack training and a means of expression, are more exacting in their demands. Their procedure is perhaps something like this. They buy a piece of property and lay out their own plan. A carpenter is called in who tells them that for practical consideration the windows should be placed in other locations than shown, that having the china closet in the dining-room means changing the shape of the kitchen, which in turn leads to putting a jog in the hall, which closes up a necessary door. The door goes somewhere else and so the plan changes, until the major considerations have been lost sight of or the design is sadly disproportioned.

Before we take up the question of construction, consider for a moment the importance of the summer-vacation



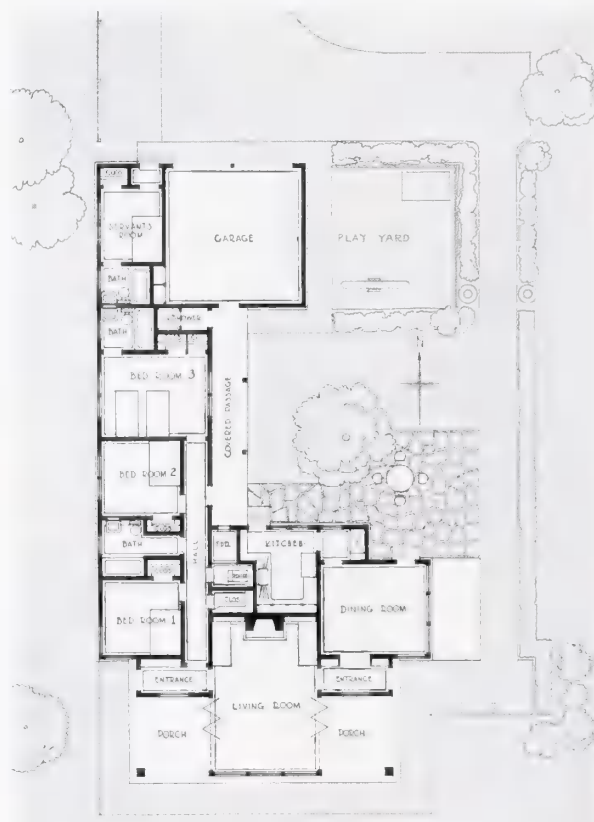
frame of mind and its possible effect on the plan of the house. Life at the seashore is primarily an out-of-door life, a life that is care-free. We should like to be able to maintain, then, a frame of mind that is burdened as little as possible by the mechanics of living, that takes efficiency for granted, and that is not reminded on every hand of the necessity for keeping the wheels oiled.

When we go to our summer or week-end cottage we want to be able to entertain our friends there. We want a plan that is elastic enough to admit of a crowd or a small number with equal ease. If we use the house in the early spring or late fall, we want to be able to cut off part of it and still be comfortable. We may want heat other than that from a fireplace and we do not want to have to waste it. We want grounds large enough to ensure privacy without care and a large outlay of money, and a garden with some seclusion, however small it may be. These considerations I would hold to be mandatory whether the house be small or large.

Keeping in mind the conditions above referred to, we have planned two houses to meet these requirements. One (Scheme A) is of a size that in the East would cost around \$12,000 and the other (Scheme B) of a size that would cost in the neighborhood of \$8000.

The first matter of importance in the design of any building for habitation is orientation. There is not only the sun to be considered, but the prevailing breezes. In the Connecticut section of the coast, for example, the dry cool breezes come in a generally west to east direction. In the designs illustrated, a site for Scheme A has been chosen that faces on the shore toward the south.

Regardless, therefore, of size or quantity of rooms, we dispose them so that the morning sun reaches our dining-room and garden. These have a view toward the sea which is ever our focal attraction. The sea affects the location of our living-room and porches, which are so placed as to have full benefit of the water view. We do not want the early sun pouring into our bedrooms, so we place them



Scheme A. This house in plan somewhat resembles the country houses of Japan in its close association of outdoors and indoors. The living-room and dining-room face south and take advantage of the sea view; while the bedrooms, where view is of secondary importance, are on the west

On the page opposite is another view of Scheme A, showing the intimate association of house and garden, and the arrangement of folding partitions which makes it possible in fair weather to combine the living-room with one or both porches

toward the west — this in spite of the late afternoon sun. At night our interest is less in a prospect of the sea than in sleep, hence the view from these rooms is of secondary importance.

Keeping in mind our mode of life at the shore, we plan less for cosiness than for mere overhead shelter. A house that permits the outdoors to be closely associated with the indoors, as in the country houses of Japan, would be a desideratum. Instead of a closed-in living-room and separate adjuncts of porches, a combination of the two has been made a feature. By means of folding partitions the living-room and porches can be made practically one room in fair weather, and yet they can be easily separated in part or entirely in cool or inclement weather.

In both Schemes A and B, two porches have deliberately been planned to make room for separate groups, such as those who play bridge and those who do not; parents and the children's gangs, or the caller who shuns too much grown-up proximity.

There are times in the early spring and fall when two or three people might want to spend a week-end at the shore. Not only is it depressing for a couple to inhabit a complete house, but making it habitable is a care and an unjustifiable expense. In Scheme A the bedrooms have been disposed in such a way as to permit the use of only one or two of them with a bathroom. Incidentally, the disposition of the bedrooms in a separate wing would permit the addition of a room, or even two, when the house is being built, without hurting the scheme. Also, as an alternative arrangement, it would be possible to omit the hall beyond the door to the garden and open the bedrooms off the covered passage in the manner of certain tropical houses.

Between the bedroom wing and the garage is a shower for the bathers, who reach it by way of the garden and thus avoid tracking sand or dirt into the house.

There is a heater-room in Scheme A which houses a coal heater and a bunk for coal constructed with a flat top to hold small ash buckets. The room is placed to permit easy

access from the outside for the handling of coal and ashes and from the inside for attention to the fire. There are neat small heaters on the market from which a few radiators can be supplied that function satisfactorily without having to be located in a basement. Other means of heating are considered later in this article.

Scheme B has a combination living-and-dining room with a fireplace such as is commonly found in the type of small house in Sweden called *stuga*. The dining table is in a recess or angle of the room near the kitchen and out of the way, thus allowing easy disposition of furniture in the rest of the room. As in Scheme A, a collapsible partition between the east porch and the living-room permits the room to be open to the out-of-doors during fair weather. This forms a sort of living-room porch. There is a second porch toward the south which acts as passage to the downstairs bedroom and to the stairs which lead to the children's dormitory and maid's room on the second floor. Both porches would probably be screened, the south porch having sash or canvas curtains for inclement weather.

To-day there is a universal search for new types of construction. Architecture is shedding its coat of superfluous appendages that masqueraded under the name of style. Plans are evolved from necessities rather than tradition, and construction follows the mandate of these necessities frankly. As far as this principle, which is generally called functionalism, is concerned, it applies more particularly to large stone and steel structures than to domestic architecture.

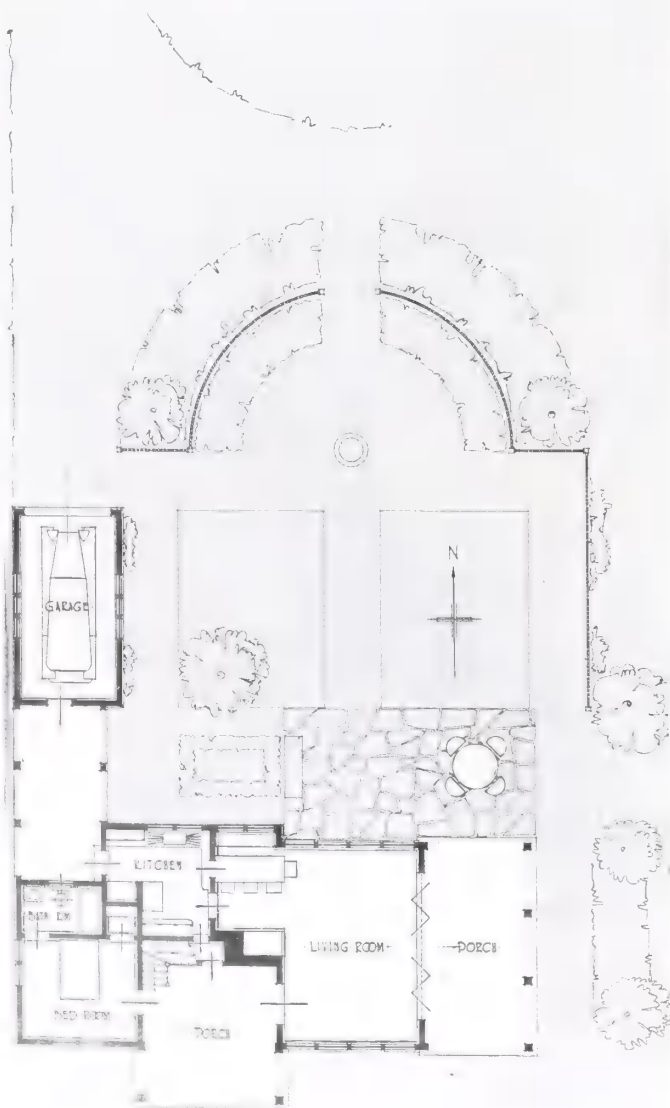
Domestic architecture, although it is structurally functional to a degree, still contains many romantic or picturesque features such as applied bargeboards and side archways, and its rooms too often ignore the fact that they must contain a certain amount of furniture.

While there is always a perfectly natural interest in any novelty, progress in construction is only made by substitution of new methods and materials that are better than the old. To be useful the new methods should be cheaper.

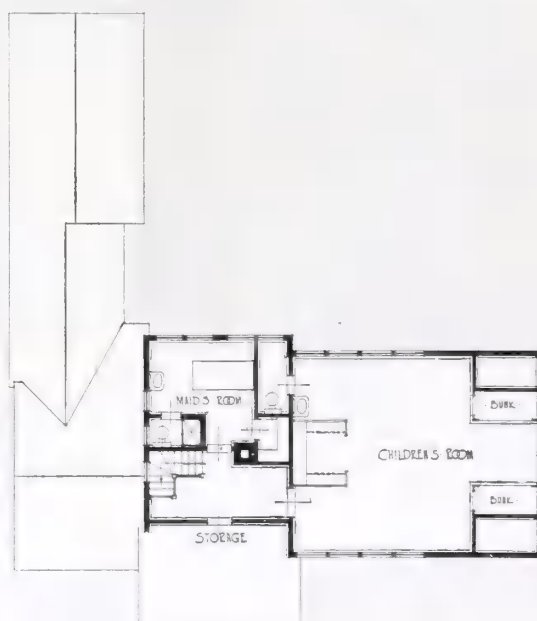




Scheme B. This house of Swedish type, the front elevation of which is shown on the opposite page, also faces south and is also planned to satisfy the desire for a summer home which is truly part of its outdoor surroundings. The fenced-in garden not only makes a charming approach to the house, but gives it a sense of seclusion



Living-room and dining-room are here conveniently combined and, as in Scheme A, the main porch may easily be thrown into the living-room. Another partly enclosed porch on the south provides a secondary outdoor living-room



Unless there is quantity production, the use of light metal studs and joists, cork insulation and concrete floors, is more expensive than our established wood-frame construction. The flat roof insulated with cork and waterproofed with paper is one of the popular novelties that advocates of change in design point to as the most logical construction. For the small frame house, however, I believe the sloping roof with wood shingles, tile, or slate still best takes care of water and snow and gives longer service for the money invested.

In the designs shown, the construction is of wood frame with wood-shingle roof. There is no basement. This obviates the normally unreasonable excavation which is more than often a bowing to tradition rather than to reason. As a novelty the sides are of a patented wall board made to resist the weather.

The plastering operation in a house is long and messy. There are other ways of building interior walls that not only are less costly but are entirely satisfactory. Wall board is used instead of plaster in the houses drawn. A stripping of wood can be run off for the whole job to use in dividing the sections of board, and also for door and window trim. It is not necessary to use such a dividing strip for the wall board, but it eliminates the cracks that too often appear at the joints. For the floors linoleum needs least care and gives best value in the long run.

The heating of rooms in Scheme A has been treated above, but let us consider here some matters of me-

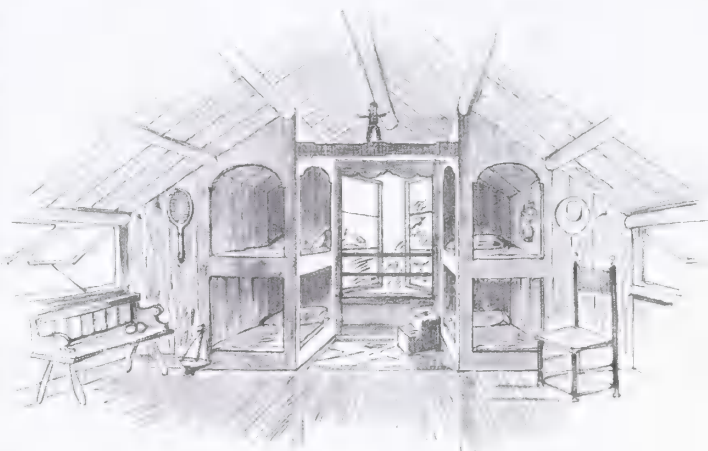
chanical equipment and service. Gas is not economical for heating unless a house is built with proper insulation throughout. Also gas is very seldom available in the country, whereas electricity is generally obtainable. Still, several companies have entirely practical gas-producing systems, equipment which requires attention only once a year. The cost would be about the same for either A or B. If electricity is to be generated at the job, there are excellent plants that require little attention other than seeing to the water in the batteries occasionally.

In the plans shown, there are an electric stove in the kitchen, an electric refrigerator, and electric lighting.

Sewage disposal is usually not a difficult matter at the seashore, for even where

there are rocks it is not hard to find a spot that allows easy seepage. There are many companies who manufacture precast separating basins, or parts that can be easily and inexpensively hooked up to a seepage cistern, which take care of any waste and need to be inspected only at the end of the season — or possibly they will function without any attention, as there is little to get out of order.

It is of the utmost importance that any mechanical part which has water in it should be easily drained. While it seems trite to call attention to such an obvious fact, nevertheless I should like to stress the point that it is the obvious facts which are often lost sight of in that great adventure, building a house.



This end of the children's dormitory shows the built-in bunks which not only save space, but make a strong appeal to the imagination of the young





TABLE SETTINGS *for* SUMMER USE

Porch, terrace, sunroom, and garden compete with the more formal dining-room for the simple meal when summer arrives. This iron table set for tea has a Russian cloth of sheer grass linen in natural color with bright orange border and gay embroidery, napkins to match, and a tea service of white earthenware, fluted in vivid orange. Linen, courtesy of Fallani & Cohn; china, of Copeland & Thompson, Inc.; and silver, of Towle Silversmiths



A cool corner of the garden makes an excellent place for the serving of iced drinks, and for this purpose a glass table top is most practical. Glass, courtesy of Fostoria Glass Company; silver, of the Watson Company; and table and chairs, of Edward R. Barto & Company



Decorative motifs from old Mayan ruins were the inspiration for this breakfast cloth of white with appliqué and embroidery in red, yellow, and black. Cool flowered Wedgwood china in green and white, a pewter bowl for fruit, a pewter coffee service, and glasses ringed with yellow will tempt the most jaded morning appetite. The Mayan chairs were designed by Eugenie Shonnard. Linen, courtesy of Agnes Bowman; china, of Gilman Collamore & Company, Inc.; pewter, of Rena Rosenthal; silver, of Rogers, Lunt & Bowlen Company; chairs, of Arden Studios; and table, of Lewis & Conger



Flowers from an old-fashioned garden decorate the china used on this summer luncheon table. Sea-green glass, a coarse Czechoslovakian cloth in bright yellow with centre panel and border in green, and yellow daisies in a heavy green glass bowl complete the fresh color scheme. Linen, courtesy of Robert McBratney & Company; china and glass, of Wm. H. Plummer & Company, Ltd.; silver, of Black, Starr & Frost-Gorham, Inc.; and chairs, of Edward R. Barto & Company



Among the peasant linens so much in demand this summer for al fresco meals none are more striking and lovely than those from Russia. For this luncheon table a heavy Russian linen cloth—golden brown with embroidery in red, white, and dark brown—is used with Italian earthenware in bright yellow, heavy Italian glass, and silver of simple design. Linen, courtesy of Fallani & Cohn; Carbone pottery and glass, of Mrs. Wiltbank; and silver, of the International Silver Company

Photographs by the Dadmun Company



Of French manor type, the house is of brick, painted white, with roof of reddish-brown tile and shutters of Della Robbia blue

A SHORE PROBLEM

*A House that stands with its eyes on the
Sea and its outskirts covered by Shade*

BY EDWARD WEEKS

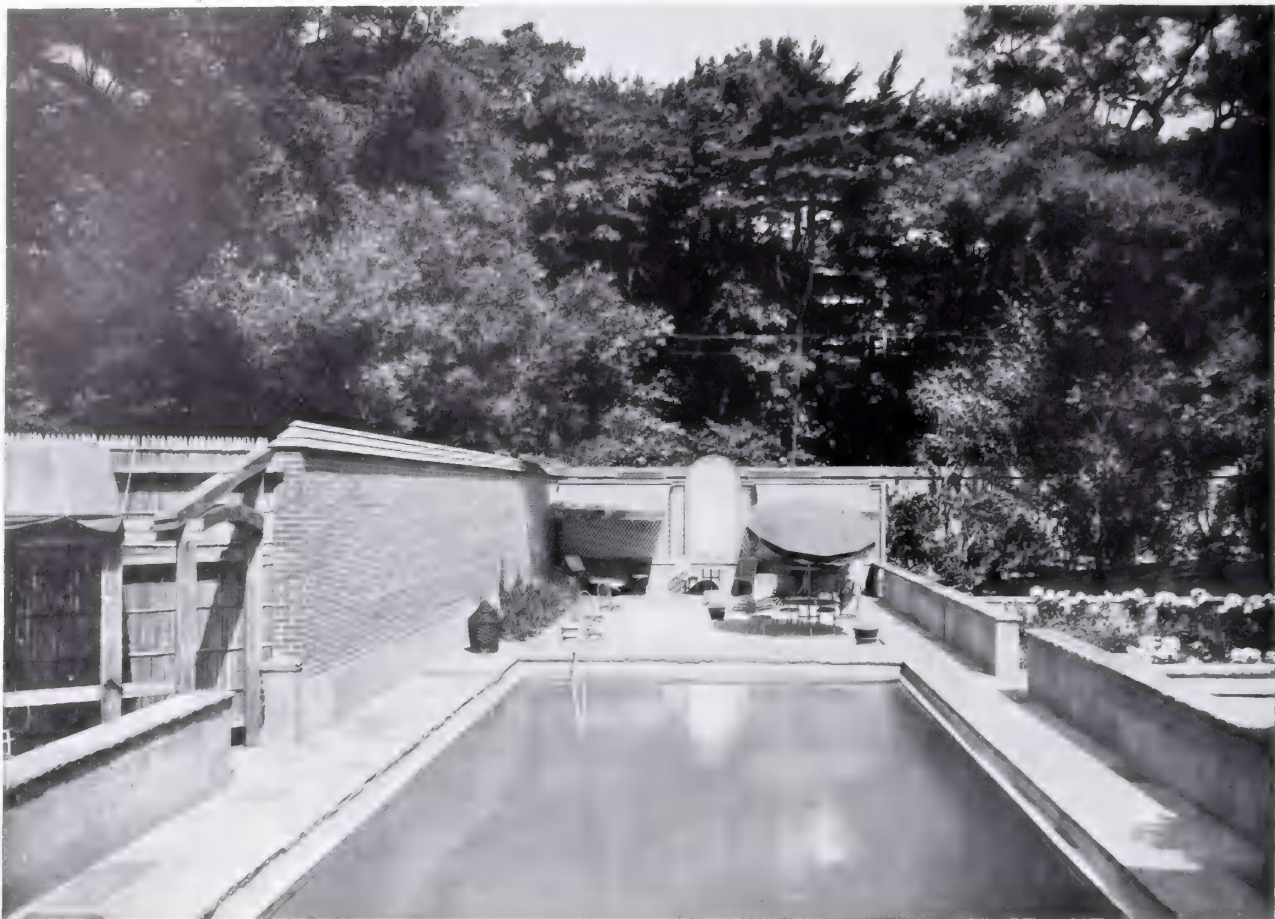
BIGELOW, WADSWORTH, HUBBARD & SMITH, ARCHITECTS

THE first sixteen summers of this century I spent on the Jersey coast, where the sight and the smell of the Atlantic Ocean (unless an oil tanker has had to beach its cargo) are the boast of the colony, but where the shade of old trees and the green of good turf are sadly lacking. Perhaps it is because of these seasons of glaring sunlight that I have come to believe that the ideal summer house should stand with its eyes on the sea and with its eaves and outskirts covered by trees, stout enough to afford cool wells of shade when the heat and the diamond points on the

water become unbearable. Nature, like an attractive woman, is best by contrast.

This happy combination of shade, sea, and sunlight can be found close to perfection on the coast north of Boston. What was good to begin with on this gray and rock-bound coast has by intelligent planting been made even better: even the ocean, as if out of respect for such refinement, muffles its roar and comes sliding in with waves that seem pindling to a Jerseyman. The only serious hindrance to perfection is the shore road, which quite naturally winds its way as close to the sea as possible and with its never-ceasing lines of week-end traffic tends to maroon the shore inhabitants and — when the road curves — to set their teeth on edge with horns and headlights. The problem of how to keep the highway from invading their peace and pleasure is one which gives trouble to all but the most remote residents.

Such was the problem which seemed to single out for present use a rocky promontory midway between Beverly and Pride's Crossing, Massachusetts. Here was a rocky ledge, four and a half acres in extent, but never more than two hundred yards from the road at its greatest width. The original house had been built comfortably close to the road of other days. Obviously the mere building of a wall would not bring privacy; obviously the new owners of the granite land, Mr. and Mrs. Rodolphe Agassiz, and their architect, Henry Bigelow, of the firm Bigelow,



Adjoining the garden is a swimming pool which has at one end a sand beach for the children. The terrace opens from the dining-room and overlooks a particularly lovely stretch of coast edged with fine old trees



Wadsworth, Hubbard & Smith, had a task before them which called for ingenuity.

The old house had to come down, and as it came dynamite was biting away at the rocks that had stood between it and the sea. This leveling made it possible to lay the new foundations the width of a house nearer the sea and still not crowd the shore line. The blasting did not harm the big trees, the red pines, the blue spruce and elms, and when topsoil was dislodged it was banked up for the turf

manor from the inland side, your car crunching up the gravel drive, through fine grille gates, and coming to stop in a flagged courtyard straight out of Maupassant. The court measures seventy-two by seventy-five paces; its flags are set in sand with a pencil line of grass between them, as should be, the whole being enclosed by a low white brick wall against which ivy and espaliers have been trained. The square of the courtyard has been broken at a point directly opposite the front door. Here is another



In the dining-room the paneling is of white and the hangings of yellow brocade. Mahogany furniture, an Adam mantel, and ancestral portraits give distinction to this room

terraces to come. The previous owner, a cultivator of famous orchids, had brought to the rocks a covering of rich loam which was to prove indispensable to the new beauty of the estate. These preliminaries over, the house began to take shape, and as its foundations rose, so rose a wall ten feet high enclosing the plot.

Mrs. Agassiz had long had in mind a French manor house. Thus it stands to-day, a sturdy house of white painted brick, more substantial than a 'cottage,' less ostentatious than a 'château.' The roof of a reddish-brown tile has a beautiful pitch to it, and the architect has placed the dormer windows, both little and big, with a knowing art. With such a gleaming expanse of white wall the color of the shutters would of course be a point of emphasis. Mrs. Agassiz said blue, a Della Robbia blue. The color has been used in other detail about the house and always with success. The smooth white of the walls, the fox-brown of the tiles, and the solid blue shutters form a pleasing contrast.

Unless you have fallen off a yacht, you approach the

grille opening up a vista across a green terrace to a hillside of foliage. One would never suspect that here, as at Mount Vernon, the terrace completely conceals the road or that the fine background of trees belongs to the neighbor on the other side of the highway.

The important rooms on the ground floor are naturally those which open on the sea. My favorite is the one at the southern extremity, a lovely little morning-room, with tall windows gazing toward Marblehead, Venetian blinds that have a very definite distinction, an open fireplace (for the house is occupied in all but the bleakest months), apple-wood benches beneath the windows, linen-tinted walls, and deep chairs and a couch whose covering matches the curtains of apricot and green in a pattern quite in harmony with the green terrace and sunlight without. You would be drawn to this room after breakfast and after lunch, or for tea, cards, or cocktails. It is as bright as it is gay and at its best reminds one of Matisse.

The morning-room leads to the living-room, which, this being a summer residence, (*Continued on page 87*)

CHINA *for the* COUNTRY HOUSE

*A Favorite Sport or the Vacation
Spirit may be reflected in the
Choice of its Design*

BY HELEN SPRACKLING

THE word 'country' has as many connotations as there are hairs in a horse's mane! To some of us it means a beloved solitude and freedom from the unrelenting schedule of hard-pressing modern affairs. To others it spells vivid days of gay contact and dashing sport. It reveals the rustic beauty of a little shack tucked in among the trees or flashes a picture of smart homes and broad expanses of sleek lawn. But no matter how varied the setting, the perfect mood of each is always established by a consistent manner of living and sympathetic detail. Herein lies the secret of that elusive and altogether desirable ability to transform mere existence into the art of living.

As I wander up and down the aisles of the china department, in one store and out another, I am convinced that, at least as far as dishes are concerned, there is absolutely no excuse for a single colorless moment in our lives. An array of delightful patterns greets me, and it is with difficulty that I make even the semblance of a choice. However, after the first burst of enthusiasm I find myself considering the designs individually and in relation to their potential backgrounds. For, after all, our final choice in any detail is based upon this latter point. It is generally chosen either to maintain with true consistency the spirit of a distinction already established — such as a period setting — or, given a meaningless or neutral background, to create a definite and artistic picture. With the wealth of material at hand these days it is a simple and fascinating matter to do either.

Outdoor sport is a common association with summer

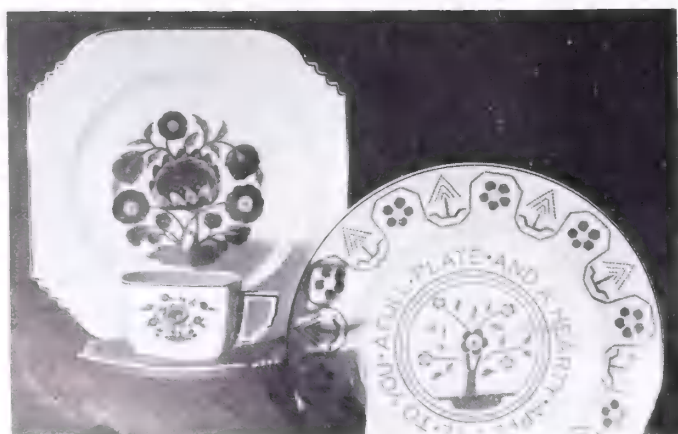


Fig. 1. This design, appropriate for a polo luncheon or dinner, chronicles different moments in the game in black, red, and green against a soft gray ground. Courtesy of Lenox China Company and Black, Starr and Frost-Gorham, Inc.

Fig. 2. Below is a flower design by Dorothea Warren O'Hare and a 'Sampler' pattern in blue and red on an ivory ground. Courtesy of Sebring Pottery Company

days. Some of us have a passion for some particular phase of it. This may be connected with horses, for instance, and it is a delightful and amusing expression of our interest to reflect this in our surroundings. Carry it to your table and go as far as you like, from a single course to a complete dinner service. You will find 'horsy' dishes in many versions, for uniquely enough the creature lends himself with considerable aplomb to china decoration. There are stunning polo service plates (Figure 1) of fine Lenox (American) china which show a thrilling moment in the game in blue, black, and gold — no smarter beginning to any polo luncheon or dinner. A tea service, including plates, chronicles different polo movements in black, red, and green against a soft gray ground.

'Hunt' china is fast becoming popular here in America. Since the horse has always been a most important factor in English sporting life, it is quite natural that we should find most of these designs on English ware (Figure 6). Famous paintings and books have been the inspiration for many of the more recent ones. There is a superb dinner service of Wedgwood bone china, the scenes of which have been taken from Surtees's *Handley Cross*. These are in color; the shoulder of the plate is in green, quite bright, edged with gold.

Square dessert plates with a matching after-dinner coffee

service would complete a dinner with much distinction. A Ridgway earthenware portrays scenes from Tristram's *Coaching Days and Ways*, printed in black under a deep amber-brown glaze. Combine this with beakers and accessories of pewter and you will set a most unusual luncheon table. For gay bright color and a design completely covering the entire dish, there is a Crown Staffordshire 'Hunt.'

There are hunting scenes on Spode ware that are particularly fine. These are taken from a series of paintings still in the possession of the Copeland family and done during the Victorian era by J. F. Herring, a romantic coachman-artist figure who early in his life came into their employ. These scenes appear both on their fine bone china and on the earthenware body, in color and in combination with different attractive borders. Of them all, quite the most distinguished are those scenes hand-printed under the glaze on a fine cream earthenware in the gadroon shape. The combination of black and cream is very smart from a modern point of view, and one can visualize a handsome table set with this service and gorgeous ruby-red glass.

As characteristic as the hunt patterns of England are the two quite twentieth-century aeroplane designs from France done by Suzanne Lalique on Theodore Haviland china. If you have an aviator in the family or are rapidly becoming a flying fan yourself, then by all means champion the cause in your china closet. An entire service of either pattern would be quite 'different,' but if your enthusiasm does not carry you quite so far, why not have a set of service plates with the planes encircling the globe, or a salad or tea service of either? The single-plane motif is gold in the midst of blue V-shaped marks delightfully suggestive of birds. In the other pattern the globe is gold, the North American continent and the encircling planes gray. The background of both is white. See Figure 3.

But since many of us do not indulge in summer sports to any intensive degree, we turn our search elsewhere, finding the necessary distinction in motifs a little less personal. While we are still talking about Theodore Haviland china and Suzanne Lalique, you must notice her charming 'Confetti' pattern (Figure 3). Little round dots in gay green, pink, yellow, blue, make up the sprig-like motif in the centre and comprise the surrounding circle. It would be a refreshing pattern to meet at breakfast either at the family table or on the individual breakfast tray. The latter is such an integral part of one's summer equipment, especially when much entertaining is done. To complete thoroughly the delicious luxury of breakfast in bed the individual tray must be a very specific detail in the decorative scheme of the bedroom to which it is to go. Hostesses who entertain largely include in their equipment a different set for each guestroom; it is a pretty fashion to have them all in one design, — a chintz-like pattern, for instance, — but in different colors. I have seen several in an all-over pattern of this sort which have the little handles of the covered dishes formed by exquisite rosebuds.

The Americana influence is appearing more and more on china these days and to my way of thinking is ideally suited to certain types of country homes. Two diverse ones are shown, both of English make and of earthenware bodies. One, which is called 'North, South, East, and West' (Figure 7), more specifically represents a New England setting, a Florida scene, the Rocky Mountains, and Santa Barbara. A valuable set indeed, since it will fit suitably into any spot under the United States sun. It is printed in green on an ivory background, and because of this coloring creates a cool and attractive table on the most depressing days of heat. Use it with pale green damask or linen doilies and deep green glass, and your table will be a beautiful monotone. Vary the mood by inserting deep blue glass, and your table will have a continuous appeal.

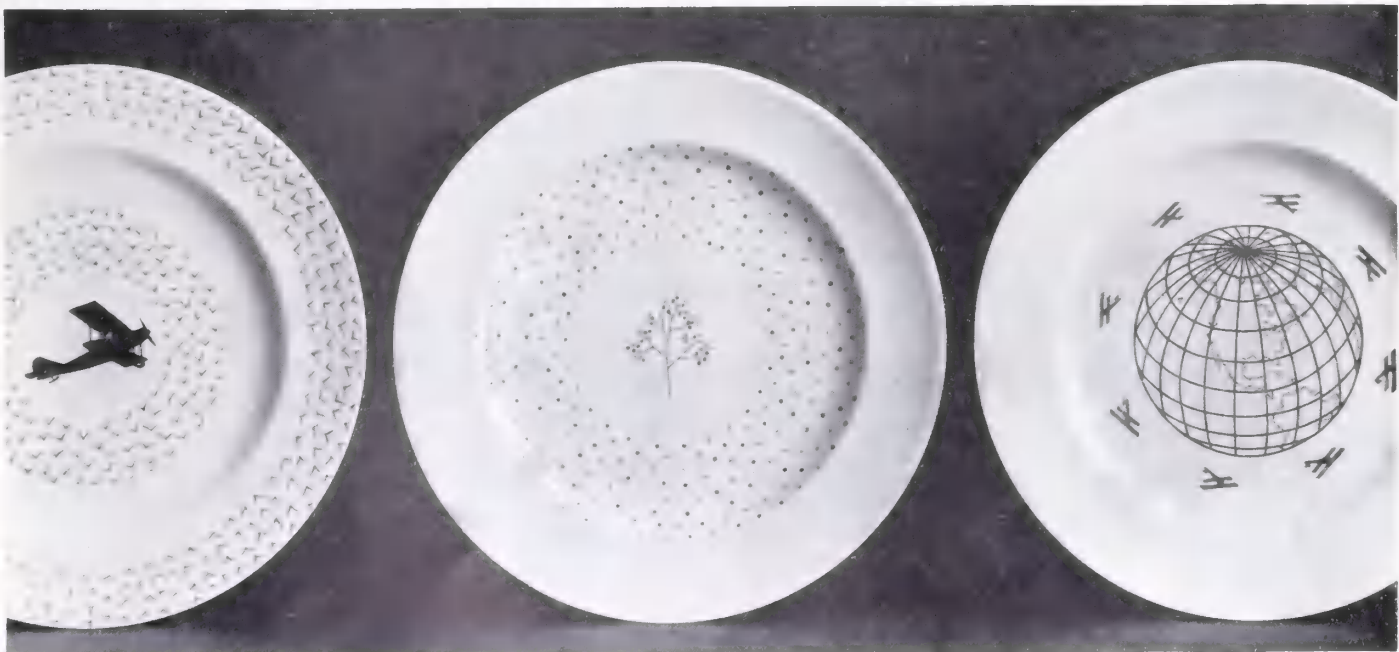


Fig. 3. These two aeroplane patterns and the 'Confetti' design with green, pink, yellow, and blue dots, all designed by Suzanne Lalique, would make a gay breakfast set. Courtesy of Theodore Haviland & Company



Fig. 4. An ideal summer dinner ware in garden-flower design and coloring is shown at the left. This is edged with yellow-orange. Courtesy of Wm. H. Plummer & Company, Ltd.

The second pattern (Figure 5) has something of a historical value and seems more especially suited to those country homes of the low farmhouse type which have a definite contact with the Victorian era. Libraries and museums were ransacked, old prints and etchings carefully sorted, and finally six scenes were found which would give this particular dinnerware a rather broad appeal, at least geographically. These consist of a New England farm-life picture, a Southern homestead, Mount Vernon, Lincoln's birthplace, West Point, and a prairie schooner on its trek across the continent. It is a quaint ware created by the old English firm of Booth to meet increasing requests for scenes of our own country on china. The pictures are printed under the glaze, which means that the colors last as long as the dish itself. Green and black with some yellow are the predominating colors.

From American scenes it is but a step to American ware. A new outlook is evidenced in this field by an improved quality of base, shapes that are interesting, and designs that are both original and good. Take for instance the



Fig. 5. The designs of the china shown below are of Early American scenes adapted from old prints, etchings, and such. Because of their historic value this pattern would be appropriate for an old farmhouse. Courtesy of B. Altman & Company



'Harvest' pattern. Modern in its very restraint and well-conceived design, printed from a copperplate under the glaze in soft tones of sepia brown on a warm ivory body, — the lines are also brown, — it is one of the smartest services of its kind to be found. More than that, it has genuine artistic value. This 'Harvest' design appears on either square or round plates, the latter being far smarter to my notion than the popular square plate because of the unbroken continuity of line. Hand-blocked and plain linens in tones of gold and brown would be a smart accompaniment to this color and design. If you prefer more color for your summer table, the flower print (Figure 2), also under the glaze, is in reds, greens, and blues. This was designed by Dorothea Warren O'Hare and strikes a gay and informal note well adapted to the mood of summer.

In quite another vein is the 'Sampler' pattern (Figure 2), an amusing modern adaptation of old stitchery. The colors are blue and red on the usual ivory ground which is characteristic of Leigh ware. The plate illustrated is a service plate, an unusual find in a moderate-priced ware, since service plates are generally far more expensive. One might easily use this 'Sampler' pattern with pine and maple.

Fig. 6. 'Off to Draw' is the subject of this 'Hunt' china whose many uses are readily suggested. Courtesy of Copeland & Thompson, Inc.

A word about underglaze printing in America is important here. Perfected by the old English potters late in the eighteenth century, it has, however, never been a popular method of transferring design to china here in America because of the difficulty in achieving a clear and clean-cut result. So often when the glaze is applied the colors run and the design is blurred. Consequently the domestic designs shown here are significant and mean unfading color and lasting beauty — until the dish is broken.

One cannot forget the important place of Italian pottery in summer charm. It suits admirably the provincial, crude, but artistic structure which many of us love as a summer abode, barns made over, shacks that perhaps we have constructed with our own hands, and other such very unusual places that depend so much upon the color and harmony of their accessories to establish and maintain their atmosphere.

The Capri pottery, for instance, fits admirably in such an environment. Consistently crude, its mellow colors combine interestingly with bare pine boards that have

been oiled and rubbed to satin smoothness. Since salad and a glass of iced tea are often the chief constituent of an informal summer meal, the bowls which are to be had so inexpensively in this ware have an especial appeal. The plain bowl is a soft gray-green which is repeated again in the edges of the flowered plates. No two fruit or flower plates are exactly alike. The delightful candy-stripe pottery is in bold blue, green, and red.

This Capri pottery, which is really quite heavy, appears to advantage only in the larger pieces. There is a Pordenone ware with a candy-stripe design which is not quite so heavy, but has much the same effect. In this one may get a complete service, delightful covered soup bowls, generous coffee cups, gay and highly decorative vegetable dishes and platters. Use any of this Italian provincial pottery on bare boards without cloth and in combination with pewter accessories and heavy Bohemian or Mexican glass. The result will be a table to delight the most fastidious eye.

It is quite impossible to ignore completely the picturesque quality of the English (*Continued on page 86*)



Fig. 7. The pattern at the left, called 'North, South, East, and West,' represents scenes in New England, Florida, the Rocky Mountains and Santa Barbara. It is printed in green on an ivory ground. Courtesy of Herman C. Kupper, Inc.



Fig. 8. Bird design on old Spode wicker shape and Coalport Kingsware in 'Pembroke' design are shown at the right. Courtesy of Wm. H. Plummer & Company, Ltd.



A FRENCH PROVINCIAL HOUSE WITH TERRACED GARDENS

The Estate of H. Elbert Foster, Jr., Greenwich, Connecticut

HENRY J. MARQUARDT, LANDSCAPE ARCHITECT

ALDEN TWACHTMAN, ARCHITECT

Although the informality compatible with this type of house has been preserved in the general landscaping of the estate, the formality necessary for dignity of approach is provided in the formal garden at its door. The house is a combination of grayish stucco, native stone, and hand-hewn timbers weathered a lovely silvery gray



An interesting natural irregularity of ground levels has been utilized to enhance the charm of the landscaping. Here an old wall covered with ivy, which surrounded the gardens near the front of the house, has been preserved and retained by a lower wall of native stone. Rhododendrons, barberries, and pine make the foreground of this picture



In contrast to the grayish tones of slate roof, stone walls, weathered timbers, and stucco are terra-cotta pots filled with giant petunias, and a profusion of vines and bloom mingles informally with evergreen shrubs — rhododendrons, azalea, and English yew — to soften the massive walls



The entrance porch with its floor of flagged stone is supported by hand-hewn oak posts which came from an old Westchester barn. From this porch one looks down a path of reddish tone to a French garden seat backed by red brick. Red bricks in saw-toothed formation border the walks and restrain the viburnum which edges the beds



The different levels of the various gardens are reached by rough stone steps in whose crevices rock plants cling. On this level is the vegetable garden, where, in foreign manner, flowers mingle with plebeian vegetable growth

A PLAY PEN THAT WAS METAMORPHOSED

It was never very much of a success in the rôle of play pen, this tiny nine-by-seven-foot area in which we fondly imagined our small son would enjoy disporting himself. He had outgrown the regulation-size pen and yet was far too young to roam at will, and so we felt that we had done something clever when we planned this new yard for him in the angle of the house where the porch jutted out, building a cunning little paling fence with an artfully simulated gate to complete the enclosure. There it was, a pleasant grassy rectangle, two or three times as large as the old pen and with a most delightful view of the blue creek winding through flat green marshes to the bay beyond. What more, thought we in our innocence, could any infant desire?

But, alas! Our offspring proved to be a most materially-minded young man. Green marshes interested him not a whit; the blue creek bored him to extinction. The cunning fence he found amusing for a brief interval, while he was investigating the possibilities of scaling it, but he soon made short work of that problem and was ambling around to the other side of the house where were more diverting things. Motors and delivery trucks and people coming up the drive had far more appeal than a mere view.

So we built a higher fence (of homely chicken wire this

INTO A GARDEN

BY GEORGIANNA R. SMITH

time) around the grape arbor, giving him a full and uninterrupted prospect of all driveway activities, and there he played very happily the rest of the season.

It was not until the middle of the following summer that I awoke to a realization that something would have to be done about that absurd rectangle beneath my porch windows, which was now flaunting a crop of grass almost as high as the ridiculous little fence.

Then someone suggested, more as a joke than anything, that we make a garden of it.

'Why not?' I countered. 'It's as big as most of the miniature gardens that set us into ecstasies at the Spring Flower Show, and if others can get such delightful effects in a tiny space, why should n't I? It can be a little dooryard garden, because the door of the baby's room opens directly on to it, and he can enjoy it from his windows, if he cares to indulge a fleeting mood for scenery, and I can admire it from the porch!'

And so, with the sublime confidence which often accompanies boundless ignorance, I set to work to design my first garden.

The little plan looked very well indeed on paper — quite a formal, prim little dooryard garden with beds along the fence and against the house, and a low bird bath in the centre. It was to have old-fashioned board edgings, like the ones in the garden of the House of the Seven Gables, and the paths were to be of beach stones, all of which I felt was very practical, for there would be no edges to care for and no grass to cut. And so it proved. But it was when I came to the selection of plant material that I met my Waterloo.

We (interpreting 'we' as two-thirds husband) put in several days' work laying the thing out with stakes and string and digging the trenches for the board edgings, which had to be properly creosoted and sunk rather deep, and fitted neatly together at the corners. Then we took all the available pails and sand buckets down to the beach and filled them with the prettiest stones that we could find to make our path. For the bird bath we used an old flat-rimmed copper basin, and since it was rather deep we



Discarded as a play pen, this little rectangle beneath the porch windows was gradually transformed into a diminutive dooryard garden, beyond which stretches a view of green marshes and a winding blue creek



Beach stones are used for the paths of this tiny garden and a bird bath for the central pool, surrounded by sweet alyssum, candytuft, and a sprinkling of portulaca. In the bordering beds are plants chosen for their small size, hardiness, and continuous bloom or attractive foliage

put some of the pebbles in the bottom, and also one good flat rock for the birds to use as a landing stage or to sit atop and sun themselves.

Already it looked like a garden! We could visualize it at once abloom with all the old favorites — phlox and hollyhocks and Delphinium and everything we associated with old-fashioned dooryard gardens. I pored over catalogues and garden books and at last made out an exuberant planting plan — and any real 'dirt' gardener would have rocked with mirth to see the list of things I contemplated putting into that ridiculous garden, nine by seven feet small, most of which was already given over to beach stones and a bird bath!

But if my gardening friends anticipated any difficulties that were in store for me, they evidently felt that I would have to learn by experience, for they said nothing, but did their best to help me by bringing gifts of plants that were really suited to my Lilliputian garden.

I planted what I considered their rather meagre offerings of Arabis and cerastium and *Sedum spectabile* with the feeling that they were quite secondary in importance, and went on putting in my hollyhocks and such without a qualm.

I had admired coreopsis in a friend's garden, and being particularly fond of yellow, I put in some of that. I had read in a garden book that one must have plenty of white in a perennial garden, and so I selected Achillea — very cleverly, as I thought, because its blossoms were small in scale and because someone had told me that it was easy to grow! Then I planted forget-me-nots around the bird bath and waited proudly for superlative results.

The first season I did n't expect much, but the second season was a little disappointing. The larkspur sickened and died; the hollyhocks grew tall and leggy and completely dwarfed the poor little fence; the phlox got mildew (alas! there was no room to plant anything in front to hide its deformity), and the coreopsis and Achillea competed vigorously with one another for possession of the entire garden. The forget-me-nots by the pool were very charming in spring (when we were n't there to enjoy them), but they soon grew scrawny and by mid-July looked very sick indeed.

Only the Arabis and cerastium, which by now made pleasant blue-green and silvery-green mats and graciously spilled over to soften the board edgings here and there, looked really flourishing. Oh yes, and the *Sedum spectabile*, which had grown into nicely rounded clumps, a fresh and succulent green all summer long, and which gave additional satisfaction with its flat pink blossoms in late August and September.

That fall I sadly transferred all the larkspur, or what was left of it, to a little bed under the kitchen windows, where for some unknown reason it took a new lease on life and decided to flourish. The hollyhocks moved in there too, and were properly effective. The coreopsis and the Achillea and most of the phlox I dumped along the edge of the vegetable garden, where they had plenty of room to spread themselves, and in a few years they made a riotous and luxuriant midsummer border.

When I surveyed my little dooryard garden, after this general exodus, it did look woefully vacant.

I appealed to my gardening (*Continued on page 76*)

KEEPING YOUR HOUSE IN STEP

VI. *There have been many Inventions and Discoveries in New Electrical Equipment even within a few years*

BY MILTON TUCKER

KEEPING the house up to date electrically is an interesting task, but one that is never completed, owing to the constant stream of new equipment which is pouring out of the research laboratories of our great electrical manufacturers. Even if your house is only a few years old, you will find that there have been many important inventions and discoveries made since it was built. But if your electrical equipment is ten or fifteen years old, you will be surprised at the number of ways to increase its usefulness and make it the last word in convenience, comfort, and enjoyment.

Take, for example, the common convenience outlet for plugging in



Fussing and fuming trying to fit the plug into the slot

floor lamps and the vacuum cleaner. How many of us have fussed and fumed trying to fit the plug into the slot without getting down on our hands and knees. The new type is truly a 'convenience' outlet, for no matter how the blades are directed, beveled surfaces guide them into the slots.

These outlets should be not only convenient in operation, but conveniently placed and of sufficient number to take care of all needs. With the great increase in the use of electrical appliances in the home, the meagre number of outlets originally installed has been greatly overworked. In many homes there is an unsightly snarl of wires running around the base board and floor to the lone outlet. It is a simple matter to install additional outlets, especially on the first floor, since these locations are easily accessible from the cellar. Any new outlets should be of the double type to permit

plugging in of two lamps or appliances. If possible remove the old single outlets and substitute double outlets with the new easy-plugging feature described above.

The list of electrical appliances requiring outlets in the average American home is a long and constantly growing one and includes such items as electric clocks, fans, radio, electric fireplace logs, floor lamps, table lamps, vacuum cleaner, orange-juice extractor, cake mixers, electric range, refrigerator, dishwasher, water heater, ventilating fans, electric irons and other laundry equipment, motors for oil burners, or other electrical equipment for furnaces and heaters. In the breakfast-room, coffee percolators, egg cookers, and toasters must be operating at one time. For the bathroom there must be an outlet for a portable electric heater — unless you install one of the new built-in types with a porcelain grille front colored to match the adjacent tile walls — and for a curling iron. New medicine cabinets settle once for all old family feuds over the proper location of lights, for these cabinets have a bracket light on each side instantly adjustable at any height to suit the user.



Settling down in the evening in the old chair under the beneficial rays of the new sun lamp

Some of the biggest improvements in the more common equipment have been made in switches. There is a vast difference between the old snap switches, or even some of the push-button switches, and the newest 'toggle' switches, which require but a flip of the finger to operate. In the dark you can sweep your hand quickly over the wall plate without feeling for any



FIX IT NOW

Examine the chimneys while there are no fires in the flues; repoint the joints where the mortar has fallen out, and if necessary rebuild the chimney top and cap it with a solid cement cap to prevent further damage from rain and frost. If the chimney appears to be in bad condition, test it by building a smudge fire in the heater or fireplace, then close the top with a blanket and note where smoke escapes into the attic and elsewhere.

Put the fireplaces, too, in readiness at this time for the cool days of early fall. Replace damaged brick and tile in the sides, back, or hearth. Make any necessary repairs to the damper, then close it to keep out flies which are sucked down the chimney with the drafts.

Take a look at the skylights while you are up on the roof repairing the chimneys. These should be painted and repointed every year to prevent rust, rot, and leaks which are the inevitable result of neglect.

buttons. Pilot switches that illuminate a small red button on the switch plate when the light is burning not only are a convenience, but will pay for themselves in lower electric light bills if any members of the family are inclined to be careless about turning out the cellar or other lights.

There is a new type of switch which turns the light out automatically after a certain time has elapsed. This switch may be regulated to turn the light out from fifteen seconds to half an hour after they are turned on. Garage lights or porch lights may be left burning until we have stepped into our automobile and started down the driveway. If desired, the timing lever can be turned off and the switch operated in the manner of an ordinary switch. This new switch may also be used to disconnect electric appliances after several minutes, in case we go away and forget them.

With the reasonable price of three-way and four-way switches there should be no need of stumbling about the house in the dark. A very good rule to follow in planning house wiring is this: a person walking about the house should be able to provide illumination ahead of him wherever he goes and turn the lights out behind him. This is possible through the use of three-way and four-way switches, placed at the top and bottom of stairs and at both ends of halls and long rooms. If your house wiring does not pass this test it cannot be called strictly modern, and (Continued on page 84)

Photographs by George H. Van Anda



A PORTFOLIO *of* SUMMER HOUSES

Simplicity in Furnishings and Gayety in Color should Characterize

the Seashore or Country House

In this library of a house at Manhasset, Long Island, the walls have a paper with a design depicting out-of-door scenes in warm gray, with one of the deeper tones repeated in the paneling and other woodwork. The old Dutch tiles framing the fireplace opening are of mauve, and the hangings and slip covers have bright colors on a plum ground, giving depth and richness to the room. On the floor of wide oak floor boards are hooked rugs in bright colors. Roger H. Bullard, Architect



AN ARCHITECT'S HOUSE AT MANHASSET, LONG ISLAND

ROGER H. BULLARD, ARCHITECT AND OWNER

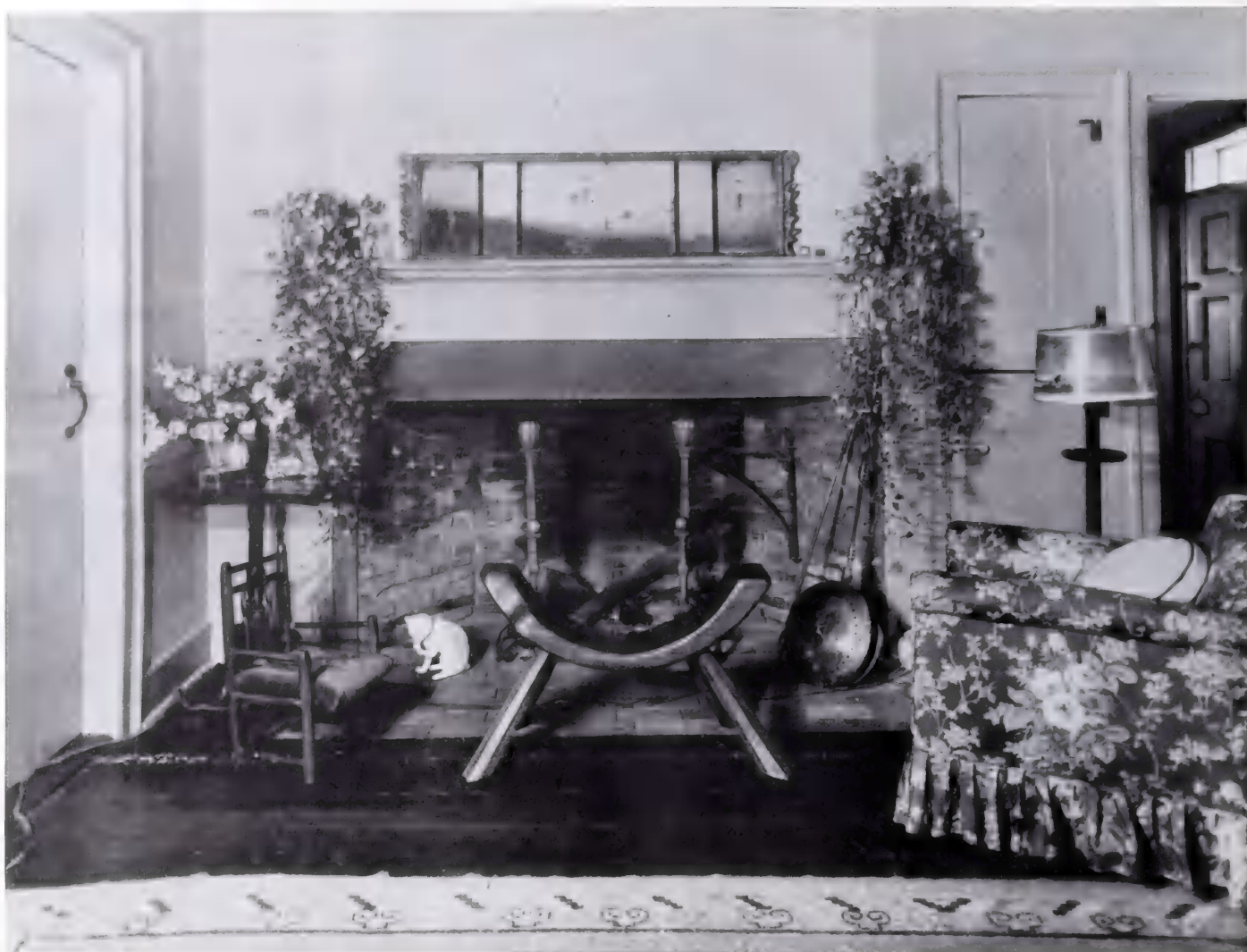


This house of stone with shingled gable ends has been placed in an abandoned apple orchard. The gardens and terraces were designed to take advantage of the existing trees



The living-room in the Bullard house has sheathing of white pine, stained to look old. The sand-finish plastered ceiling gives an unusual warm tone in the room, and this color note has again been recalled by old chintz hangings of deep ivory. This background forms a perfect setting for the antique furnishings, some of which are of historical interest





LIVING-ROOM AT 'GREEN SHUTTERS'

The House of Mrs. Cumming Elliott

Southampton, Long Island

ROSE CUMMING, DECORATOR

This room that was the old kitchen, and shows the fireplace with some of the original cooking implements intact, has walls painted a bright jade-green and bright canary-yellow curtains at the windows. On the floor is an old Samarkand carpet in tones of mauve, violet, yellow, and green. The furniture throughout the house is for the most part early English. In front of the fireplace is an old milking stool, and a Jacobean child's chair stands at the left. Over the mantel is a Queen Anne mirror with walnut frame



COOL SIMPLICITY WITHOUT BARENESS

Sturdy Furniture, Bright Colors, and a Lack of Fussy Detail give

Character to this Dining-Room

In the dining-room in Mrs. Elliott's house the walls of plaster are painted a canary-yellow, thus repeating the color of the curtains in the living-room. At the windows are hangings of white chintz with bouquets of flowers in pink, mauve, and green. The floor of wide boards is stained a dark brown and has no rugs. The English Windsor chairs are of yew, and a Welsh dresser of oak has pieces of old Mason's Ironstone earthenware on its shelves. Rose Cumming, Decorator

Photographs by Walker Evans



DESIGNED TO TAKE ADVANTAGE OF THE OUT-OF-DOORS



A House at Naushton Island

Woods Hole, Massachusetts

G. LYMAN PAINE, JR., ARCHITECT

The walls of this house, designed to provide the greatest amount of insulation, have heavy rolled roofing nailed in overlapping bands on 2" x 4" studs. Over these are 1" strips nailed vertically, then exterior sheathing of alternate 12" boards of California redwood and 2" strips of cypress. These exposed boards are oiled and are of a clear brown the color of dead beech leaves. On the inside the house is finished with Solidon plaster applied on insulation boards. The view above shows the terrace opening from the living-room, and the one at the left the main entrance with living-room ell at the left and bedroom ell at the right. At the top of the tower which rises to the third story is a studio



The effects in the interior are gained largely by the use of color. In the living-room shown above, the walls are a light warm gray and the ceiling, window sash, and door blue. All other woodwork and the built-in furniture are made of redwood stained a dull orange. The curtains and upholstery are a darker blue, orange, tan, gray, and black. In the dining-room, the sash and door are blue, the floor and furniture deep red, the walls mustard-green, and the ceiling light yellow





To an old house at Hampton Bays, Long Island, have been added three new wings, which contain living-room and bedrooms furnished, as the illustrations show, in a refreshingly simple manner

THE OPEN SPACES OF A ROOM ALSO HAVE THEIR VALUE

WILLIAM MUSCHENHEIM, ARCHITECT



The living-room has walls of knotty pine and a rug of Japanese grass cloth. Fussiness details are not allowed to interfere with the out-of-door view either in this room or in the bedroom. This latter has white walls on three sides and a fourth one in blue, a color repeated in the window frame and the headboard of the bed. The Venetian blinds are emerald-green, as is the footboard of the bed. The table beside the bed is cowslip-yellow

*Santa Barbara is a pure
lavender-blue and one of
the finest iris of this color*



SUPERIOR IRIS OF TO-DAY

Giants compared with those of Yesterday, and with a vastly increased color Range

BY HOWARD WEED

THE tall bearded iris is a flower of stately beauty, wonderfully rich in color, and almost as easily grown and permanent when once established as the ever-springing weeds. This flower is rapidly increasing in popularity among flower lovers, principally because of the great improvement in the flower resulting from the work of hybridizers during the last decade.

The best flower of ten years ago was a small blossom not more than two or three inches long and much less across. The largest flower of the present day is nine inches long and six inches across. The colors of the iris ten years ago, with very few exceptions, were confined to blues and purples, with an occasional sickly white or pale yellow. Most of them bloomed at the same time and the season was quickly over. The stalks were short, three blossoms being the average number, while five were considered a freak.

If the flower lover of to-day visits the display garden of any of the iris specialists during the blooming season, he will see flowers combining all the colors of the rainbow — pure white, pink, red, blue, purple, black, yellow, cream, gold, brown, and all the interesting shades which may be produced by the blending of these colors. Moreover, the flowers are giants compared with their pigmy ancestors, the stalks growing four feet and more in height, divided into three to seven branches, each branch bearing two to five flowers. Fourteen flowers to a stalk are not uncommon, while instances have been known where one stalk bore as many as thirty-two individual blooms.

The flowers of the tall bearded iris bloom for four and five weeks, and when the race of early-blooming intermediates is added, the iris-blooming season is nearly two months long. A number of varieties bloom a second time in the fall, and several American and French hybridizers are now striving to create a great race of such fall-blooming iris equal in quality and number to those that now bloom in the spring. Much progress has been made in the early-blooming intermediate class to bring them up to the standard of their later relative. And when the various species, such as Siberian, Spuria, Japanese, dwarfs, and Ungicularis, are included, the blooming season of the iris stretches around the calendar.

In glancing over an iris catalogue, the reader will come to terms which puzzle him. The standards of an iris are the three petals standing upright, and the falls are those which drop down. A self is an iris which has the same color in both its standards and falls, such as blue, yellow, or white. A bicolor is one whose standards are a pure color, and whose falls are either a darker shade of the same color or an entirely different color. Plicata is a term applied to a white iris whose edges are flushed or lined with another color. A blend is a combination of several colors.

It is extremely difficult for a person to choose the best iris from a catalogue which contains glowing descriptions of several hundred varieties. Unless the newest introductions are desired, the flower lover is aided in his selection by the American Iris Society. A committee appointed by

this society, composed of the leading commercial growers in each section of the country, score each variety every three years — 100 being a perfect grade. Each member takes into consideration the following points: weak, moderate, vigorous, or rampant growth; slow, regular, or rapid increase; open, regular, or compact habit; stiff, lax, slender, or broad foliage, and also the color of leaf; erect, angular, or flexuous stalk and habit of branching; height of stalk; number of buds, duration of bloom; shy, moderate, or free flowering; fragrance; substance of flower; color of flower; form, carriage, shape, and texture of flower.

The purpose of such a rating has been for the benefit of those persons who either are unable to see the flowers in bloom or might be influenced by an exceptional plant. The grade of 100, of course, represents perfection, but this goal has not been reached. Because of the increased competition, the new varieties do not receive as high a scoring as they would have received had they been introduced some years ago; consequently 95 to 100 is almost perfect. Those scoring 90 to 95 are considered to be the best varieties on the market, and very few have received such a high



Oregon Beauty (left) is a distinctive variety with standards of aconite violet and falls of bright velvety cotinga purple

William Mohr (right) is hardy and has immense flowers of pale lilac beautifully veined with manganese violet

rating. Those in the 85 to 90 classification are considered excellent flowers. Varieties receiving 80 to 85 are good and well worth a place in any garden. Any varieties scoring less than 80 are inferior flowers, many commercial growers having discarded them entirely to make room for the improved introductions of similar coloring.

The Iris Society has been invaluable in registering the names of new varieties introduced on the market so that no two will bear the same name and thus cause confusion. In this work it has been assisted by the Royal Horticultural Society of England, which registers the European introductions. Tentative names are submitted to both societies and approval given before new varieties are introduced.

The importance of this work is apparent when one finds

that there have been thousands of varieties named and introduced, and the present rate of introduction is in excess of two hundred yearly. The Iris Society also promotes public interest in the flower, issues a quarterly bulletin containing information bearing on the flower, and publishes an alphabetical check list of varieties with full descriptions.

For many years the hybridizers have strived for a tall, large, pure yellow. Their work has met with a measure of success in the origination of *Pluie d'Or*, a French introduction whose name means Golden Rain. The many and widely branched, strong firm stems bear very large flowers of great substance. William R. Dykes is another outstanding yellow flower originated and named after one of England's greatest hybridizers. It is not, as yet, perfectly hardy in this country, but may in time become acclimated. Other good yellows are *Amber*, *Bonita*, *Gold Imperial*, and *Sunlight*. *Coronation* is considered one of the best American originations.

Pink has long been a favorite color of flower lovers. *Aphrodite* is one of the best violet-pinks, the standards and falls being identical in tone. *Frieda Mohr* has received the greatest publicity as being the best pink iris, but many growers have pointed out that it is not a true pink, for it has light pinkish-lilac standards and deep lilac-rose falls. It is, however, an outstanding iris regardless of color, and is worthy of a place in any garden. *Marquissette*, another French introduction, combines new colors for an iris. It is pale shrimp-pink very lightly shaded with salmon. Other good pinks are *Dream*, *Julia Marlowe*, *Odette Olivet*, *Solferino*, and *Rosado*.



Frieda Mohr is an outstanding iris, with light pinkish-lilac standards and deep lilac-rose falls



An iris rhizome (lower right) showing increases. In transplanting, older portions should be discarded and individual rhizomes separated and replanted

The hybridizers have been working to produce a real red flower for almost as long as they have been working on a yellow one. A few dark purple-red flowers were the material with which they made a start. By constant crossing of these red-purples with each other and crossing the reddest hybrids resulting from such crosses, success has, in a degree, been obtained, although a brilliant red has not been achieved. Dauntless is acclaimed as being the finest red iris yet produced. The height and sturdiness of the well-branched stems, and the great size and substance of the flowers, make it an almost perfect iris. Cardinal, parent of Dauntless, is an excellent red, and for many years the demand for this variety exceeded the supply. Dreadnaught is a recent introduction, equaling if not surpassing Dauntless. Firefall, Flamingo, Grouseman Red, Impressario, Peerless, and San Luis Rey are other good varieties falling within the red classification.

The darker shades are becoming increasingly prominent as new varieties of merit are introduced. Perhaps the best of this color is the new American introduction, Oregon Giant, which is an immense blossom of red and black-purple, the falls marked with a heavy gold beard. Bruno is a fragrant dark velvety flower lasting long in bloom. Other dark iris of outstanding beauty are Baldwin, Buto, Ion, Mount Royal, Orion, Sikh, and Tenebrae. The deep, rich purple tones of Morning Splendor make it a favorite.

White is a color which fails to appeal to many people, but even these prejudiced persons will readily admit the great beauty of the latest creations. Wambliska, a tall, large pure white which has been recently introduced, is running a close race with the older Purissima for supremacy in the field. Purissima is a California origination which has not proved entirely hardy in the colder Northern states, although its claim to distinctive beauty is unquestioned. Other whites are Micheline Charraire, Athene, Theseus, White Star, and White and Gold.

The Plicatas, having a touch of blue blending with the

white, are beautiful flowers. The best of these are Los Angeles and San Francisco, the latter being more heavily etched with blue. This variety was awarded the Dykes medal as the most noteworthy iris introduced in 1927. Both are tall, large, and free flowering. True Charm and Delight are the best of the older varieties. Lenz-Shnee is a pure white-flushed lavender. Gaviota is an ivory-white-edged yellow.

Choosing the best of the bronze-blended iris is difficult. Mrs. Valerie West is an attractive blending of lavender, bronze, and crimson. Grace Sturtevant is a darker blend, while Amerind is a true metallic bronze, named from the American Indian. Don Quixote is more a buff color, but is very attractive.

Blue was one of the original iris colors, but the blue iris



of to-day far surpass those poor specimens of years ago. Blue Velvet was the sensation of two years ago. It is a self-color of clear, rich dark blue, giving a velvety appearance. So excellent was this flower that the retail price went up instead of down after its introduction — the demand exceeding the supply. One of the most admired iris is William Mohr, a hybrid resulting from the crossing of the bearded species with the oncocyclis species, native of Asia Minor. This variety is hardy and has immense flowers with standards $3\frac{1}{4}''$ x $2\frac{3}{4}''$. The entire flower is beautifully veined manganese violet over a ground color of pale lilac. Santa Barbara is a pure lavender-blue and one of the finest of its color. Other good varieties are Claridad, Gabriel, Souvenir de Loetitia Michaud, San Gabriel, and Yolande.

A favorite combination is yellow with some other color, and this is to be found in the yellow bicolor classification. Rialgar is a fine richly colored flower with clear buttercup-yellow standards and heavily striped bronze falls. Argynnis, with yellow standards and bright chestnut-red falls, is a late-flowering variety. Etoile du Matin has sulphur-yellow standards and blue falls. Other good bicolors are Fra Angelico, Gay Huzzar, Iris King, Messaline, Odenvogel, Tuscany Gold, and Yellowstone. Fismes is an attractive blending of cream-colored standards and red-lavender falls.

A few distinctive varieties cannot be placed in any particular classification. Among these is Oregon Beauty, a wonderful iris with standards of aconite violet and falls of bright velvety cotinga (Continued on page 90)

THE HARMONIOUS HOUSE

IV. Color, Texture, and Pattern must be considered both separately and in combination

BY ETHEL LEWIS

COLOR is usually the first thing to be considered in the harmonious decoration of a room. Some colors are so noisy as to suggest a constant state of turmoil, while others are so subdued as to produce a depressing effect. Somewhere between these two extremes lies the happy combina-

tion that goes far toward making a livable and harmonious room.

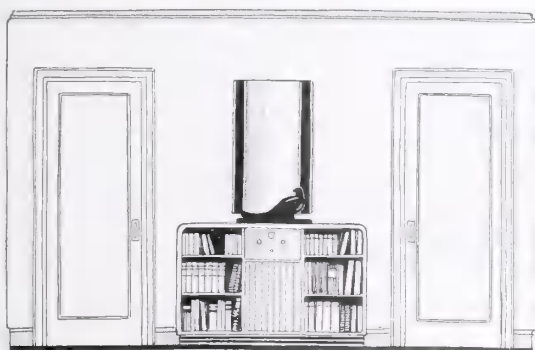
Pattern can be stimulating with its clever arrangement of lines and forms, or it can be so confusing that eyes ache from the struggle to make something restful out of chaos. Walls present wide spaces for color — good, bad, or nondescript — and often also for pattern. The rug or carpet is probably the next largest area to be considered, and here, too often, the pattern, if there is one, has no meaning or interest. If in addition the color is also bad, an important element for effect has been lost. Curtains, both glass curtains and overdraperies, are a source of colorful delight when suitably chosen, or an eyesore when inexpertly planned. Each and every piece of furniture has pattern as well as color, for its outline in relation to the room as a whole is a form to be considered. Think of the restful dignity of a simple old ladder-back chair as compared to the agitated quality of an intricate Italian chair full of curves and carvings, with a high-lighted finish that provides intense and often undesirable pattern by the contrast of dark and light.

There is a third element to weigh in the balance with

SKETCHES BY GILBERT ROHDE



In this room of no special architectural distinction a pleasant mixture of styles has been used and the furniture skillfully placed. Draperies of hand-blocked linen set the color scheme, and the other fabrics were chosen with regard to their appropriate texture and design as well as to repeat the colors found in the hangings



A bookcase, well proportioned to the space between the two doors, inconspicuously houses a radio. There being no fireplace in this room, the somewhat formal placement of sofa, tables, and chairs opposite the windows makes an adequate centre of interest

pattern and color, and that is texture. The texture of walls and furniture must be harmonious. For instance, the smooth satiny surfaces of highly polished woods never look well against rough and ruggedly textured walls. On the other hand, some variety is essential, for too many sleek, smooth surfaces are as tiresome as too many rough ones. The real struggle is to keep furniture and walls in harmony. The roughness of a Scotch wool rug is not suitable with high-glazed walls and satiny fabrics. It needs a textured plaster, — not necessarily a rough one, — furniture that is strong and simple in line, with not too much refinement of decoration, and curtains that have a quality like rough linen. With smooth walls, satiny chair coverings, and silky draperies, use instead a fine wool rug which has almost a sheen to the surface. It may be a deep-piled chenille which gives a sense of luxury, or it may be a finely woven Aubusson or Persian.

Though very few people are actually color-blind, there are many who are not color-conscious. They can no more respond to nuances in color than others can to nuances in music. To many, red is red and green is green, and there is no question as to different tones of red or green being harmonious with each other. Unless you are familiar with these subtle combinations of tone that make good color harmonies, it is much better to stick to the simple contrasts that are more usual. For instance, yellow and green seem an easy combination, whereas the harmony of blue and green is more difficult. Perhaps there would be more comfortable rooms — I mean comfortable as to color — if we could only realize that the harmonizing of unusual colors is only possible after long study. I venture to say that there are no two colors that cannot be combined if used in correct proportions, with the right textures and patterns. But that is not a feat for the layman to attempt. Some of us feel about color as we do about music — we know we like certain combinations of tones, but the method of attaining the desired result is a closed book.

Importance of a Well-Planned Color Scheme

All of this suggests that a guiding hand is necessary in the working out of a color scheme. Therefore, if you have

no professional advice available, work out your color scheme from something that has been created by a trained mind and hand. Take, for instance, a chintz or a hand-blocked linen. In many of these you will find, first of all, a delightful pattern, second a pleasing texture, and third a whole color scheme ready-made to your use. This may be dangerous advice I am giving, for if the colors are not correctly interpreted, or if they are used in the wrong amounts, the result may be botched. However, it is a surer method than the hit-or-miss planning that so often results disastrously and expensively. In that chintz or linen you will find a color for your background, a color for one large piece of furniture, another for a smaller piece, and probably bits of very bright color that should be repeated in the accessories. This same scheme can be followed with a good wallpaper, or sometimes a fine rug or a painting.

Any attempt to secure a good color scheme is preferable to the horrible morass into which so many sank when neutral colors first descended upon us. They seemed so safe. They were, but they were usually deadly as well. That era has nearly passed, for which we give thanks, and we now recognize the value of stimulation in our color schemes. The old safe and sane color combination usually included ivory or cream or putty walls, with meaningless applied panels on which were hung walnut-framed sepia copies of the old masters or picturesque scenes in Europe; floor covered with a rose-taupe rug, and furniture (usually too large in scale) upholstered with taupe mohair, occasionally made more impossible by a damask pattern and a background color that defies description. The climax of such a room was frequently found in the pongee curtains at the windows. Dull, depressing, lifeless! If there are any such remnants as these in your house, get rid of them and start afresh. It is sometimes maintained by the owners that such rooms are restful. I have always doubted that, for though one does n't mind a dull drab day occasionally, think of living day after day with no sunshine, no green trees, no gay flowers. Lack of color is more often due to mere inertia. It is safe, but it will sap your vitality and dull your appreciation.

Some colors are cool, some are warm, some are aggressive. It is a careful blending of all three that is found in the harmonious house. There is always at least one

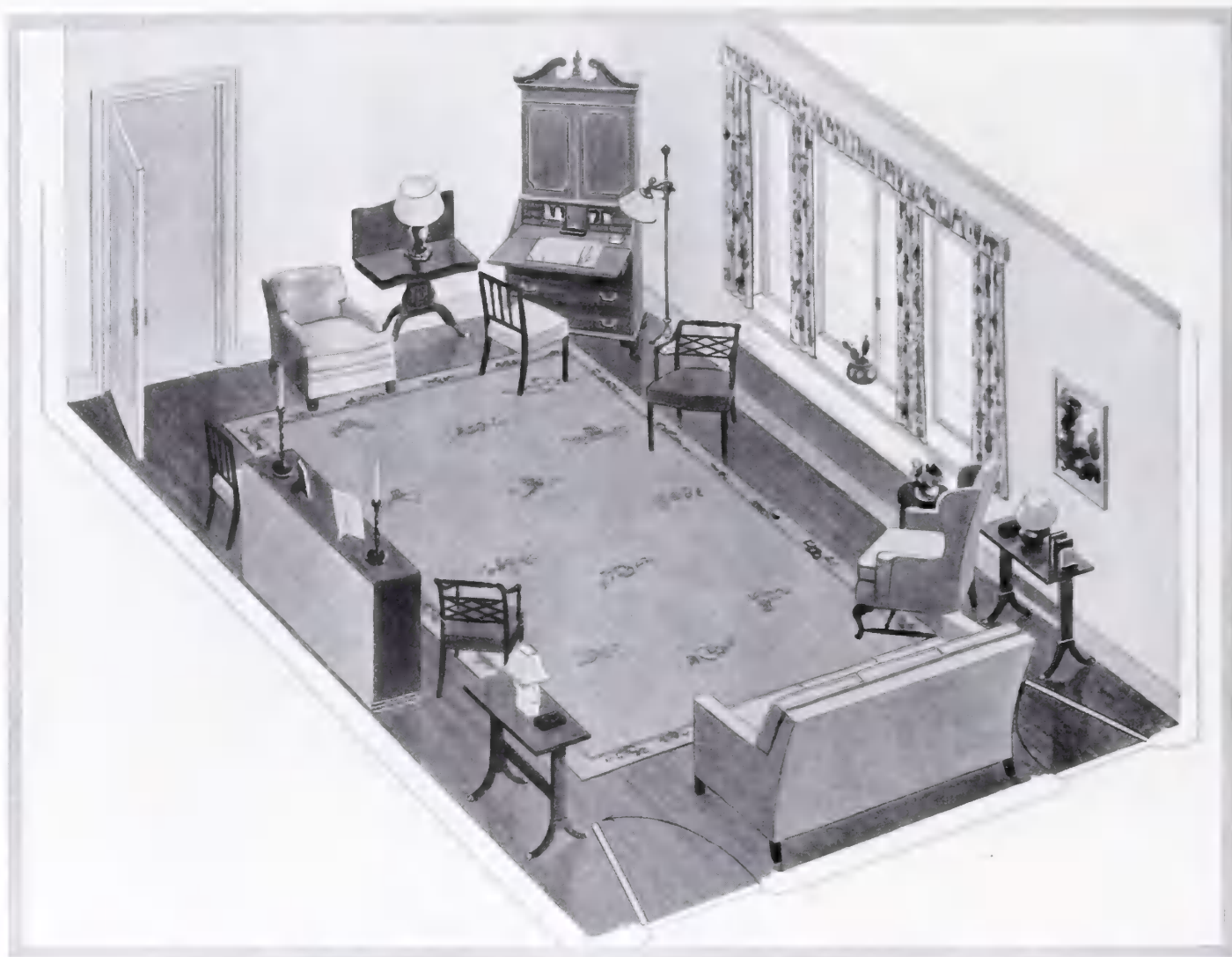
correct color scheme for every room, but there are many things which influence its selection. There is the type of the room itself, for a quaint Early American room does not look its best in the heavy reds and golds of the Italian Renaissance. Nor is the early English oak-paneled room most effective with French blue and pink. Light, too, both in amount and quality, is most important. Yellow or gold glass curtains will give the effect of sunlight that is lacking in a north room. But if the sun streams in, cool blues or greens with a dash of white, apricot, or light gray-brown are better.

The function of a room dictates the color plan also. A boudoir requires the dainty feminine colors that are quite out of place on the sun porch. Another determining factor is the family itself and its mode of living, as well as its budget. The one living-room in the house needs a more careful blending of sombre and bright hues than does the breakfast-room, where the effect should be light, gay, and stimulating. Let me repeat again that the living-room is the room for the whole family at any and all hours and

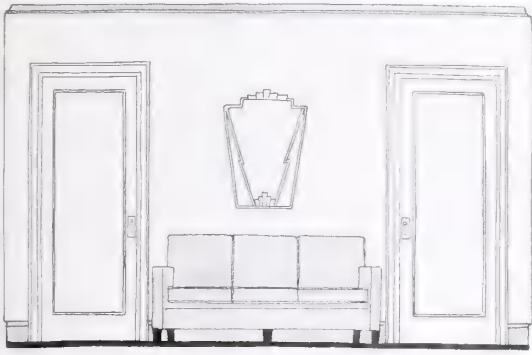
must therefore reflect their composite habits and tastes. A boy will perhaps prefer his room done in red and black with a dash of silver, while the little girl will probably desire peach and green. So it goes through every room in the house. Each must be adapted to the use and taste of the owner. Consideration of the budget has more to do with selecting comfortable livable colors that will not have to be changed within a year than it has with the actual colors themselves.

The Part Texture Plays

Color alone is not always the answer, for the right color in the wrong texture can ruin a room just as rapidly as the wrong color. Texture seems an elusive thing to the people who have given it no thought. A rough plaster wall that is painted peach color has an entirely different tone from that of a smooth plaster wall painted with exactly the same paint. And neither of them is quite like



Although the same furniture has been used in this room as in the one previously shown, its awkward arrangement and the incongruous colors, fabrics, and accessories chosen to complete the decoration have ruined all effect of harmony and comfort. The curtains are too informal for this type of room, and the Chinese rug, green walls, and figured chintz are entirely unrelated, as are also the fabrics used on sofa and chairs



The sofa just fits between the two doors but leaves no space for a table or even a lamp beside it. The arrangement of the larger wall space is ineffective and marred by unsuitable accessories



the highly polished surface of a table or chest painted the same hue. These are only three suggestions of the many textures available in painted surfaces.

Fabrics provide even greater variety. There are rough ones or smooth ones, dull ones or shiny ones, flat ones or those with deep pile. Indeed there is as great a range of textures as there is of colors. It is the combination of the two in harmonious fashion that helps to make a livable and charming room. The rough harsh linen weaves that hold their own with heavy furniture and rough plaster walls should have strong color as well. Dull reds, browns, deep greens, and natural linen tones are quite in key with a summer cabin, a playroom in the basement, or a sun porch where such furniture and fabrics would be used. The hard surface of heavy satin has a radiant quality that makes it a fitting companion for highly glossed furniture surfaces, clear bright colors, and minor decorations of mirror and glass. Lustrous silk velvet has a heavy texture, but the quality of the silk demands fine furniture rather than crude oak or pine. So through the whole gamut of textured fabrics. Each has its place in some room, and it is in the correct selection and combination that you can apply all the rules of suitability that have been presented to you.

In creating a room for you this month in which to demonstrate the possibilities of color and texture and pattern, I have taken the living-room of a modern apartment. It might be one room of seven or it might be a one-room apartment with only kitchenette, bath, and dressing-room in addition. Or if you have a small house, this is probably not unlike your own living-room. Looking at the sketch on page 56, you will see that it is the same in size (fourteen by twenty feet) as the other rooms we have used for our laboratory. There is a group of casement windows on one side that open out. Then, just to make it more difficult, and also to come closer to your own problem, three doors are included. I find that in so many apartments, and small houses too, it is the doors that play havoc with room arrangement. Here the one door leading from the hall or foyer into the living-room is left open with no furniture placed behind it. The open door adds the invitation that all living-rooms should have. On the opposite side are two more doors — one perhaps leading to a hall for the bedrooms, one to the kitchen or to a closet.

As this apartment has no special architectural distinc-

tion, it is quite suitable to furnish it with the pleasant mixture of styles which so many of us have. There may be one or two old pieces. There are certainly some evidences of appreciation of modern art. As this room is designed primarily for the consideration of color and texture, and as there is no rug or valuable painting to serve as a nucleus, let us begin with the drapery fabric. It may be hand-blocked linen or gayly colored chintz, it may be dull and lustrous satin or a very simple damask; but in this room it should *not* be brocade or shiny damask with a grand pattern, or brilliant satin, nor yet crisp taffeta. None of these things is suitable in a room of such simple character.

Choice of Fabrics and Furniture

The actual material I selected is a soft cotton with hand-blocked design of browns, reds, gold, and dashes of white. Though these curtains are lined, they hang in soft folds where they are draped back. Such a fabric is always suitable the year round, as are fine linens and chintzes. Don't get the false idea that all chintzes are for summer use only, or for inexpensive and informal rooms. If chintz or linen is suitable for your room at all, you can use it throughout the entire year. In this particular room, as the windows face north, the glass curtains are fine *écru* marquisette, which is a very desirable material ideally suited to use where glass curtains must stand frequent launderings. This soft material is sheer enough to allow for clear vision through it, and yet it shuts out the glare and softly diffuses the light.

The wall, like those in thousands of apartment houses, is carefully stippled, producing a texture which gives more depth to the paint than an ordinary flat finish. It allows for a certain play of light and shade that suits this room scheme better than would a flat tone. The color is dull gold, a rich hue for a living-room and a warm one for a north light. Perhaps you would call it antique yellow, for it has a definite luminous quality. It is not dark in tone, and yet it is considerably deeper in value than the cream walls with which we are overfamiliar.

The next large area of color is the floor covering. This is an all-over carpet that reaches from (Continued on page 76)

DESIGN FOR THE CRAFTSMAN AND DESIGN FOR THE MACHINE



BY CHARLES R. RICHARDS

Professor Richards, who is executive vice president of the New York Museum of Science and Industry, is thoroughly qualified to write on this subject which challenges the interest of all those concerned with the development of household arts.

WE have long appreciated the art of the craftsman. We are slowly and with some difficulty coming to appreciate the art appropriate to the machine. This is perhaps natural, for although the machine has been with us for over one hundred and thirty years, during almost all this time we have been feeding it only with designs appropriate to craft work.

It should be understood at the outset that a discussion of modern design divides into two parts: on the one side, design as related to solid objects, — furniture, ceramics, glass, and such, — and on the other, that related to the larger flat surfaces of floor and wall coverings and to fabrics of various kinds in the way of women's dress. These two things have to be considered separately because from their nature they call for very different treatment. We are beginning to realize this more and more, and to consider design in these two fields in a different spirit. This article is confined to a discussion of design for solid objects.

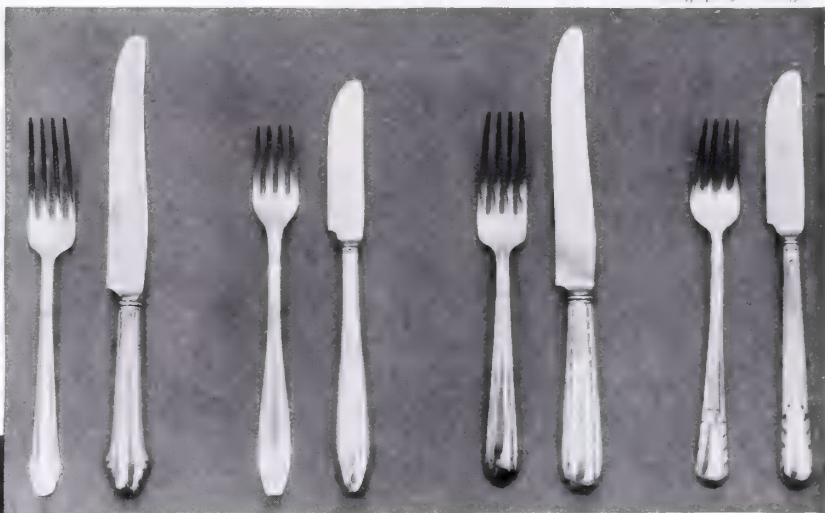
As long as our only ideal of design was based on elaborate surface ornament mainly derived from the eighteenth century, we could not be expected to develop design suitable for the machine. Our efforts in this direction up to

the last few years centred in reproducing the forms of ornament of the various period styles. In the case of furniture, complicated mechanical contrivances were developed to reproduce the intricate carving that had been a natural product of the craftsman. Carvings produced in this way were often executed either in thin wood or in composition and applied to the surface of chairs and other objects.

Leaving out the element of deception, this is not a natural or straightforward use of the machine. It is an effort to use the machine to produce something for which it is not well fitted and which in consequence lacks the qualities of sincerity and directness essential to sound design. It is surely only a primary axiom that good design should recognize both the nature of the material to be used and the simple and normal capabilities of the tools to be employed. All good handicraft design rests on these principles, but design for the machine has in the past mainly ignored them.

This is strikingly true in the case of decorative commercial silver. Quantity production in this field, which is achieved mainly by stamping out the metal with steel dies, has aimed almost solely at the reproduction of the styles of the past originated by craftsmen. These styles are for the most part those in which raised and chased ornament is the prominent feature. For the craftsman, following the taste of his time, such ornament was legitimate.

Photograph by Worsinger



Above are shown four patterns of American table silver of fine proportion and simple surface treatment, admirably adapted for multiplication by the machine. These were shown at the Third International Exhibition of Applied Art, held by the American Federation of Arts, and were designed by the Gorham Manufacturing Company, the International Silver Company, the Alvin Corporation, and the International Silver Company, reading from left to right. At the left are pressed-glass containers of unconventional and interesting forms designed by Walter D. Teague

If he was a creative artist, he might succeed in achieving a result possessing individuality and charm; but this use of ornament, even in the hands of a talented craftsman, had its limitations. If ornament was the chief æsthetic attraction of his product, duplication immediately destroyed its individuality and lessened its charm. To submit such conceptions, once spontaneous plays of fancy, to the machine to be reproduced in hundreds of replicas is like crushing a butterfly between steel rollers; it is an æsthetic profanity.

Fortunately, a new attitude which we have been calling modern has developed of late years toward applied design in general, whether intended for craft work or for the machine. This new conception has largely controlled contemporary design in continental Europe for the past thirty years. In our country it is only beginning to influence production. We have been thinking of this tendency as a style or a fad. As a matter of fact, in its sane expression, it is a very simple and natural thing, something entirely apart from fads and faddists. Fundamentally, the modern attitude in regard to applied design is merely an attempt to express this age in which we live.

The reasons for the change in the spirit of design grow out of the economic and social changes that have come about in the last century and a half. To-day we live in small apartments or houses where space is at a premium and servants are few or entirely absent. We must have furniture that makes the most of the space it occupies and that is easy to keep clean. Ponderous desks and tables with elaborate carving and little storage space have no

Photographs by Richard Averill Smith



The three pieces of furniture on this page denote the first real American achievement in design in quantity production. They were designed by Kem Weber

A characteristic of these pieces is the use of bent hickory, which at the corners is thinned down to about three sixteenths of an inch and reinforced by an oval-shaped block. This construction is plainly visible in the two chairs, where it becomes a decorative feature as well as a practical one



Photograph by Kamman



trade — that is, to the economic reorganization and co-ordination of the agencies of production and distribution so as to secure maximum returns. As one phase of this general movement, the Germans have devoted much time and thought to the production of 'type forms' in which both the limitations and the capabilities of the machine are recognized and which can be produced with the greatest speed and economy.

This new attitude is to be found in other countries in

At the left are a silver fruit dish and vase, machine made, executed by N. V. Zilverfabriek Voorschoten, Holland



At the right is a table glass with black base, which, because of quantity production, is very inexpensive

place in the modern home that is to be cleaned in a few spare moments by a home maker who has other tasks and interests to claim her attention. On the other hand, our change of attitude comes from the fact that we have at last begun to realize that we are living in an industrial age — an age of the machine. All our architects and engineers are developing natural and inevitable expressions of this age. In the automobile, airplane, in our bridges large and small, in our fine bathrooms and kitchen sinks, design reflecting the influence of the machine age is apparent.

All of this is subconsciously affecting our standards. We are coming gradually to have a new way of looking at things, and beauty, instead of being entirely a matter of what we have been prone to call interest, is becoming to a degree a functional concept.

This change in point of view has had the effect of opening our eyes to the distinction between design appropriate for the machine and that appropriate for handicraft. In no country has this been appreciated so fully as in Germany. There much of the best thought of the country is being devoted to the 'rationalization' of industry and

Europe, notably in Sweden, and even in conservative England. In our own country it has been well expressed in a few things not commonly recognized as coming within the æsthetic sphere and where the approach has not been so much to make a beautiful thing as to make a thing which would function in the most perfect way — namely, in some of our finely enameled bathtubs and kitchen sinks. In fact, with all those things that have come into being in



The pottery on the left represents type forms made by the Staatliche Porzellanmanufaktur in Berlin, entirely appropriate for the machine. Below is one of the first successful attempts of an American manufacturer to produce china in the modern spirit for the table. It is made by the Leigh Potters, Inc., and its chief charm is its cream-buff body



the industrial age with no traditions of craftsmanship behind them, such as the automobile, we design wholly with reference to the machine, and the appearance of these things represents what the machine can most readily, naturally, and effectively produce. We do not cover the surface of the automobile with raised ornament, nor do we paint pictures on its sides. However, with our household objects that have been with us in much their present form since long before the industrial revolution, we have clung to the forms of the past, and in these directions, particularly in the matter of furniture, we have made little progress. Our furniture makers still carry on with reproductions and adaptations of period styles and supply 'what the people want' without daring to show the people something that (Continued on page 92)

PIONEERING BECOMES AN ART

BY CHILSON D. ALDRICH

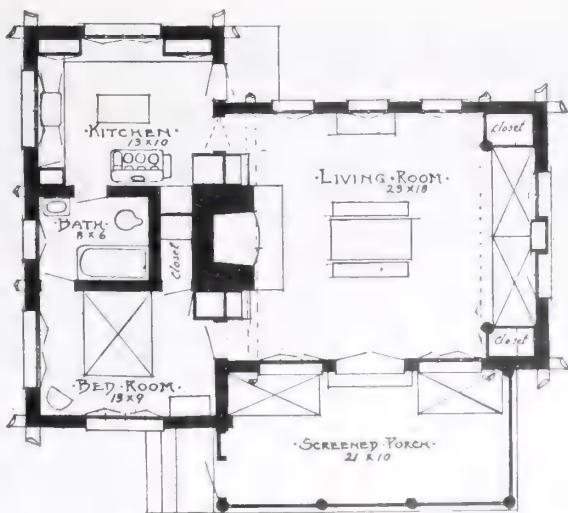
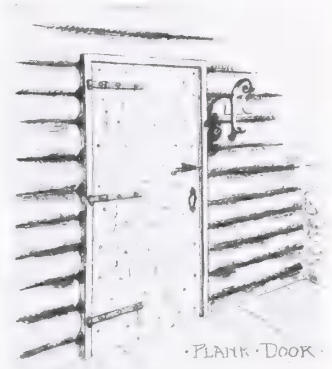
THE swing of Father Time's pendulum has brought us back to the log cabin for a playhouse. No more does the flimsy board shack suffice for the family vacation. The 'lake cottage' with its ornamentation of gingerbread scroll-saw work has gone the way of the lace-paper valentine of which it was vaguely reminiscent. Vacations have now become important. Health is assuming its rightful place in the family scheme, and sturdiness is the watch-word of to-day.

The vacation house must first of all stress rugged strength — hence the appropriateness of the real log cabin. It must also be free from clutter — from the fret and uselessness of mere 'things.' Hence the pioneer or Early American interior. There must be cosiness along with simplicity; there must be warmth of hospitality and, withal, charm. Hence the log cabin built along artistic lines with a forthright pioneer interior that is enhanced by modern notions of comfort. This latter point is to be emphasized a bit, for above all there must be an effect of restfulness which is achieved only by a construction that is precisely right in symmetry and proportion — a building that harmonizes with its site and surroundings, yet holds within itself a supreme individuality.

Although a cabin of logs may be as spacious as one has the desire and purse to achieve, the true cabin lover is likely to want it as compact and cosy as it can be built and still contain comfortable room for all of its prospective occupants. Nowadays most

families of unpretentious means look upon a vacation home as one wherein life may be made sufficiently simple to do away with servants. Family needs can be adequately served in small area, and with a compact floor plan of carefully planned distances and arrangement the bugaboo 'housework' becomes 'house play.'

Such is the plan of the medium-size and medium-cost cabin called Wa-wa Tam (Ojibway for 'The Chief'), the original of which is built upon the north shore of Lake Superior. The generous living-room, twenty-three feet by eighteen, is dining-room as well, and in the engaging alcove is a double-length couch which at night reveals itself as two comfortable cots placed end to end, thus providing sleeping quarters for two. Above this low-ceiled alcove is a storage space. Deep closets whose narrow doors open either side of the recess provide shelf and hanging



The plan of this medium-size, medium-cost cabin is eminently practical, allowing for cross draughts and for extra sleeping quarters in living-room and porch. The model (right) is fitted into a replica of its natural setting





One of the long rafters being 'drawshaved' by hand



An underconstruction of rock and cement protects the underside of the building but does not support it



Cutting out a log for its final fitting at the 'coped' corners



The porch before the railing and screens were built in



A log 'cupped' and ready to fit over the porch rafters



A view which shows the sturdy construction of the porch roof

A detail of a log-cabin corner with axe-cut ends of random lengths



space. A rustic buffet beneath one of the windows and a long table of logs with dressed plank top and quaint half-log benches alongside form the necessary furnishings. The main feature of the room is, of course, the rugged rock fireplace with its raised opening and swinging crane — the forgoing place of the family.

Out of this room double French doors open upon a screened porch built to conform with the ground at a lower level reached by two steps. This porch provides not only an interesting out-of-door anteroom to the cabin, but sleeping quarters for two. A satisfying æsthetic effect is achieved as well by this difference in level — particularly when of an evening the firelight flickers upon log walls and the table in the living-room is attractively ready for eager out-of-door appetites. When viewed from the lower level of a shadowy porch, the gleaming room has all the witchery of a stage set.

The bedroom which opens off the living-room may accommodate two or four, according to construction of the picturesque four-poster bunk that may be made in one or two tiers. Youth finds its fun enhanced by a cheerful packing of the vacation home on the zestful principle of the more the merrier, but grown-ups usually need the restfulness of space. The actual prototype of Wa-wa Tam is seldom occupied by more than four at a time and thus achieves a dignity and serenity which would promptly be labeled 'old-fogyish' by the mad whirl of youth. Fortunately the design lends itself to either motif. The log cabin bears the same relation to residence architecture as does a ballad to music — and there may be ballads quaintly serious or ballads quaintly gay.

Adequate circulation of air is achieved in the bedroom through arrangement of doors and placing of casement windows that open wide in groups of four upon the forest scene. A deep closet and built-in wardrobe at the left of the door into the living-room provide ample space for clothing, while a chest of drawers, or dressing table fitted with shelves and drawers, takes linens and supplies. A mirror fitted inside the wardrobe door is found extremely practical for both masculine and feminine members of the household.

The kitchen is bright and airy with windows on two sides for light, while a skylight takes off all odors of cooking besides giving direct light upon table and stove. A

generously wide counter with upper and lower cupboards — save where the sink and windows occur — extends along two sides of the room. Tucked out of the way, but conveniently near the cookstove, is an open closet for hanging — or shelving — pots and kettles and other cooking utensils. To the right of the swinging door into the dining-room is a happy arrangement of a two-way lower cupboard that opens into the living-room beside the fireplace and thus permits wood to be conveniently delivered direct from the back door to the fire. Above this on the kitchen side is space for kindling and the necessary short lengths of stove wood.

The Dutch door gives upon a covered stoop whose picturesqueness is enhanced by a flagstone dooryard. An interesting and original feature of this kitchen serves well in the Lake Superior country where the ground is always cool — a cold box, built like a dumb-waiter working on a pulley, runs down into a shaft built for it well below the surface, thus keeping an almost constant temperature of fifty degrees, even in summer. In hot dry sections of the country this might not be so efficient. The placing of the bathroom next the kitchen has an added practicability when the stove water front is used for heating the water through a simple arrangement of tank and layout of piping.

The delightfully Old World air of the casement windows (opening in instead of out if one wishes ease of operation in both windows and screens) adds immeasurably to the beauty and charm of the interior. A skylight in the living-room will be found a very welcome feature even on sunny days, for the cabin is low-roofed and usually set in the grateful shade of large trees. Each of the skylights in Wa-wa Tam is operated from inside by means of rope and pulley fastened to a tree near the cabin.

Now, as to matters of actual construction. The logs were ordered as so many 'sticks' of the required length with eight-inch tops. Length and number were determined in the usual way. The lineal footage around the outside of the building was estimated from the plans, and cross walls were taken into account — not forgetting to add two feet for each random end projection beyond the building. Then the specified height (*Continued on page 78*)



The finishing touches — carving tie logs or log ends into interesting grotesques

FOR A GARDEN FOUNTAIN *in the* COUNTRY

*How to re-use the water and
so prevent Waste and Expense*

BY NORMAN R. STURGIS

MANY people with country houses would install fountains in their gardens if it were not for the fact that their water supply is either inadequate or expensive. This is especially true in cases where the water is pumped from a well, for the quantity running through the slow gravity type of fountain illustrated, although apparently negligible, amounts to nearly two thousand gallons in twenty-four hours. Any type of fountain therefore implies such a lavish use of water that to some people, even with a municipal supply, so wasteful an adjunct to a garden or conservatory seems unjustified.

The consequent expense of maintaining a constant flow of water, whether in the form of the slow stream of a gravity waterfall into a small pool or the larger vertical stream under pressure, is based of course on the difficulty of making use of the water after it has functioned as a fountain and has resumed its interrupted course to the sea. If we could in some way return the water to the pipes and use it over again in a continuous circuit, the same number of gallons could travel their course ad infinitum with only an occasional and comparatively small addition of fresh water to compensate for possible leaks and splashes and for natural evaporation.

The diagram shows in skeleton form the essentials necessary to accomplish this conservation of a natural resource. The same principles may be made to apply to

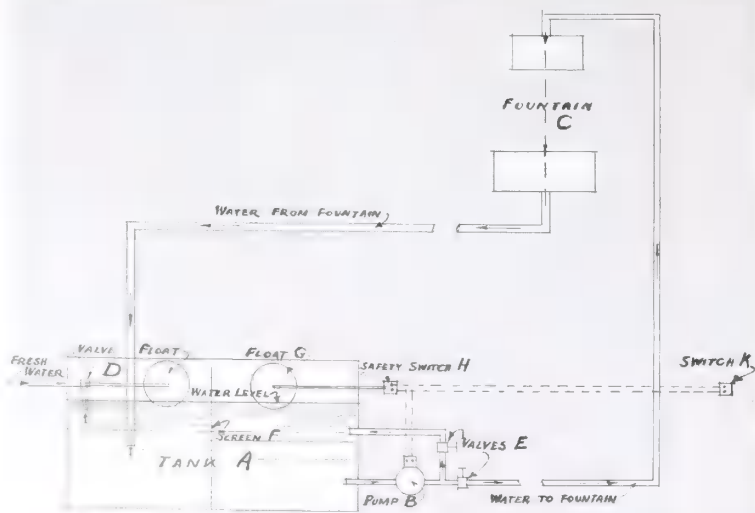


A wall fountain where the water is re-used according to the diagram shown below, the meaning of which is fully explained in the text

installations large or small, simple or elaborate, and no attempt has been made to indicate any particular kind of fountain. As a matter of fact this exposition, with its accompanying illustrations, is for the eyes of plumbers rather than of landscape architects. The arrangement of the gadgets may be varied to suit any special conditions, or the tastes of the plumber, or even of the long-suffering owner. There are, however, three essential factors: the first is the presence of an ordinary electric light circuit at the point where the pump is located; the second is a source of water to supply the system, and the third is that the storage tank must be below the level of the lowest fountain basin or pool. An inborn enthusiasm for the controlled sound and sight of running water (outside of bathrooms) also will help.

At the risk of being accused of trying to explain the workings of a Goldberg cartoon, we will now turn to the diagram.

The main parts are the open storage tank *A*, the electrically driven pump *B*, and the fountain *C*. The household water supply is brought into the tank, thence pumped through a pipe to the fountain, from there flowing back into the tank. Once the tank is filled the water supply pipe can be shut off and the fountain will continue to fount as long as leaks and evaporation do not deplete the system. But unfortunately provision (Continued on page 82)



Photograph by Mattie Edwards Hewitt



AN INVITING CORNER *for* MIDSUMMER

Larkspur and zinnia mark the entrance to this circular pergola whose vines provide a shaded sitting place. In the garden of Mrs. Edward Renwick in Short Hills, New Jersey

Antiques



by

Nancy Cooper

AB HOC MOMENTO PONDET AETERNITAS

— Inscription on a Simon Willard dial

IT is the human aspect of this study of antiques which makes it often so absorbing. Since the appearance of my recent notes on the furniture bought by Dr. Samuel Hemenway of Salem for his wife's friend, Lucy Hill, I have been receiving letters from all parts of the country offering bits of the personal history of one or another of the people mentioned, which make them all seem to live again before my eyes. And no bit of this information is more interesting than the fact, which perhaps I should have known, that this same Dr. Hemenway was the father of Augustus Hemenway, foremost of Boston's early financiers.

It seems that after the reversal of his father's fortunes and his subsequent disappearance, recorded at some length by the diarist Bentley, Augustus, no doubt to ease the strain upon the family purse, was shipped as supercargo on board a China trading vessel, from which position he rose to prominence and wealth with a rapidity remarkable even in those adventurous days. It was his daughter who married Lewis Cabot, and thus united two of the best-known families of the Massachusetts Bay Colony, as well as two of the most substantial fortunes.

In the letters of Augustus's mother, Sally Hemenway, to her Billerica friend are numerous affectionate references to this son who was to prove the comfort of her later years. Reading between the lines of her courage and indomitable spirit in the face of bankruptcy and misfortune, I cannot but rejoice to record such a satisfactory sequel to the characteristically smug remarks of Dr. Bentley upon the evils and the dire results of 'speculation.'

Willard Clocks Recently Acquired by the Metropolitan Museum

BY the time we go to press, the remarkable collection of American and European furniture and decorations recently presented anonymously to the Metropolitan Museum will have been scattered to the various rooms throughout the Museum, where the individual pieces may be shown with related material from other sources. I hope, however, that some of you had the opportunity of seeing it intact as it was displayed during the spring

months in the Alexandria ballroom and the adjoining passages of the American Wing.

Ranging in scope as it does from American pieces of the Pilgrim era to those of the period of Duncan Phyfe, and including choice collections of early glass of both American and English or Irish origin, it would be difficult to say which aspect of such a collection should be stressed as the most interesting. Certainly of outstanding importance, as well for its completeness as for the high quality of each example, is the large collection of clocks, a comprehensive study of which would familiarize one with practically every type of clock in general use in this country throughout the eighteenth century and the first quarter of the nineteenth.

Photographs by Courtesy Metropolitan Museum of Art



Fig. 1. A rare thirty-day wall clock by Simon Willard. The case is mahogany and the dial is silvered

Obviously such a study would be outside the scope of a department of this kind. But something approaching it might be made by reference to the Willard group alone, since

it includes examples of practically every form of domestic clock made by this talented family, and since these embrace nearly the whole range of American clock types.

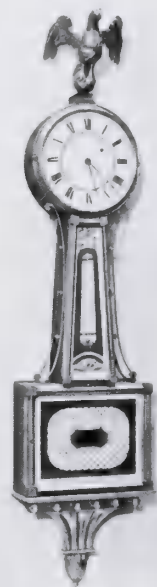


Fig. 2. A Simon Willard patent timepiece. The barometer set into the glass front is an unusual feature

Unquestionably the rarest, and certainly the earliest, piece in this group is the charming little 'thirty-day' wall clock, Figure 1, of mahogany with silvered dial and striking mechanism, made by Simon Willard at Grafton, Massachusetts, and bearing his name engraved on the face. Willard clocks of this early Grafton period, made sometime between 1770 and 1780, before Simon Willard had established himself permanently in Roxbury, are exceedingly rare in any form, and particularly so in this style and quality. This piece measures only 28 1/4 inches by 8 3/4 inches over all, and is of an exquisite delicacy of workmanship and proportion. The scrolled feet and apron of the upper part are unusually graceful, while the design of the high fretted cresting recalls the pierced handles of some of the best silverwork of the time. Nor have

I ever seen another clock in this style with a silvered dial, a feature which points to the likelihood of its having been made specially to order, possibly as a presentation piece.

Of the clocks by Simon Willard, probably the next in date is the handsome tall clock, Figure 3, quite the most beautiful one of its kind that I have ever seen. The dial, broken by a 'rocking ship' device, is artistically enameled and illuminated, and across it runs the legend, 'Warranted for Capt Thomas Pratt, Simon Willard.' Inside the door is pasted one of the rare Simon Willard labels on which he advertises, among other types, 'common eight day clocks with very elegant faces and inlaid mahogany cases, price from 50 to 60 dollars!' The fine quality of the mahogany used, the beautiful inlaid medallions, and the unusual elaboration of the finials and other brass ornaments suggest that this too may have been one of the famous presentation pieces on which the Willards were accustomed to expend so much care and effort.

Figure 2 shows one of the S. Willard Patent Timepieces, invented by Simon Willard and patented by him in 1802. A rare feature is the barometer set into the glass front, a device which I have seen on only one other similar clock. Although John Ware Willard in his *A History of Simon Willard, Inventor and Clockmaker* states that his great-grandson



Fig. 3. A presentation tall clock by Simon Willard 'warranted for Capt Thomas Pratt'

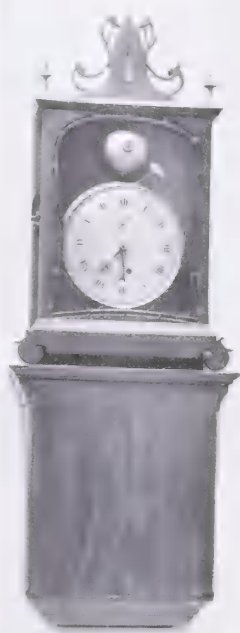


Fig. 4. A small mahogany wall clock (left) by Aaron Willard which compares favorably with his brother's best work

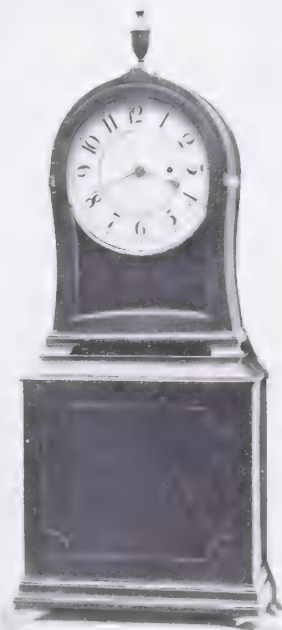


Fig. 5. A two-part shelf clock with characteristic kidney-shaped top, by Aaron Willard

never used an eagle to top his timepieces, a recently discovered group of bills from one John Doggett for carving and gilding eagles for him would seem to prove the younger Willard in error on this point.

The example illustrated is of the more elaborate Willard type, having a case of mahogany gilded and beaded, with gilded base bracket and painted glass front. The design is in the simple but effective style executed for Simon Willard, and evidently for no other maker, by an unknown English artist and his pupil, Charles Bullard. On the door glass it consists simply of a crosshatching in gold leaf and red on a background of black and white. The door lock, designed to be negotiated by the key which winds the clock, and the clasp of the bezel case, are both characteristic of this maker.

Simon Willard made two efforts at perfecting a small forty-day clock, neither of which was practically successful. One of these was known as the Eddystone Lighthouse Clock, an example of which, engraved with his name, is shown in Figure 6. This clock had an exceedingly heavy weight, which, having such a short distance to fall, called for a great many teeth on the wheels, which wore out quickly under the strain of the whole mechanism. They are therefore very rare to-day — indeed I doubt whether very many were ever made — and in consequence are in much demand. There is a striking mechanism which, with the dial and movement, is covered with a bell glass top and has a handle for lifting it. Owing to the heaviness of the weight, the base of this clock is thick and clumsy, the whole being in my estimation an exceedingly homely affair, desirable only from the standpoint of its rarity.

That Aaron Willard, who, on the whole, produced clocks in larger quantities and of a somewhat cheaper grade, could when he chose turn out work equal to his brother's best is witnessed by the charming little wall clock, Figure 4. This clock is even smaller

than the one by Simon Willard in Figure 1, measuring only 23 by 9 inches over all, and is therefore of an even more delicate appearance. Aaron Willard continued making these 'thirty-day clocks' after his brother had abandoned them in 1780, and some of his best work is on clocks of this type. Two of the two-part shelf clocks which he developed



Fig. 6. The Eddystone Lighthouse Clock, an effort of Simon Willard to perfect a small forty-day clock

are in the collection under discussion, one of which, with the characteristic kidney-shaped top, is illustrated in Figure 5.

A so-called 'skeleton clock' by Benjamin F. Willard, fifth son of Simon, who was trained in his father's shop, completes the group, which may readily be classed as one of the finest collections of Willard timepieces in the country.

DESIGN IN THE CITY GARDEN

IV. *Because of certain Limitations the City Garden*

must be considered principally as an Out-of-door Room

IN preceding articles in this series on the city garden Mr. Hamblin has ably discussed in detail the problems to be met in planting this kind of garden. I shall therefore in this article consider only its design possibilities and limitations. I shall mention hardly a single plant or flower by name, but shall take up rather all those elements which make a garden something besides a collection of flowers.

In order to clear the stage, let us consider first the limitations with which we are confronted in the average city garden. The most compelling and inevitable of these is the limitation of space. If we feel that, with the opportunity a city garden affords to bring some of the country into the city, we should like to reproduce a woodland path or a meandering brook, we must pull ourselves up short and face the fact that it will be impossible to get far enough away from architecture to create an illusion of the natural. Central Park in New York is an example of this fact, where the incongruity of trying to reproduce nature in the city is becoming more and more evident as the skyscrapers go higher. And so we must right-about-face and consider the garden as an out-of-door room instead, with its four walls, its entrances, its floor, and when possible some sort of ceiling. The problem of designing the garden then becomes that of developing the useful and decorative possibilities of a room. We should not dream of furnishing a room naturalistically!

The second consideration which we ought to recognize as a definite limiting factor in planning a city garden is that of the importance of its appearance all the year round. The straw- or burlap-covered roses and box bushes, or statuary housed in packing boxes, which are an all too common sight in our suburbs and which are perfectly permissible in the garden that can be put away out of sight for the winter, have no place in a city garden which forms a large part of the view from at least one important room of the house. It is possible to have the tender plants or the features which require boxing only if we are willing to face the necessity of having these unsightly coverings swathed in evergreen boughs or planted out by evergreen trees arranged temporarily in front of them each fall. Such a camouflage must be done with taste to be convincing, and it is expensive, so that the path of best judgment seems to rule out those things which require so much attention and leads us rather to the use of evergreen plants and garden features which will stand our cold winters unprotected.

A third limitation is the restriction which the difficult conditions of the city impose upon plant life. Smoke, dirty air, lack of sun, lack of air circulation, and bad drainage limit a wise choice of plants to a comparatively short list of ironclads. Mr. Hamblin has already written of these.



BY ELEANOR RAYMOND

This last article in a series on the City Garden that began in March discusses what is perhaps the most important element of all. Design is the foundation of any good garden, but this is most conspicuously true of the city garden

The meat of the matter seems to be that the green garden is the safest goal to aim for, with color in other things besides plants, or in potted plants that can be renewed.

With these restrictions in mind let us now examine the constructive side of the question. What are the requirements of good design in our gardens? These are the same as for good design in anything — namely, those old friends, unity, balance, rhythm, good proportion, proper scale relation, and so forth. Certain of these principles, however, are especially likely to be forgotten in the very small garden.

Climax is necessary

As in a book, a play, a piece of music, or any good composition, there must be a climax. Something must dominate, one feature (perhaps a wall fountain, a pool, a gate, a seat, or a piece of sculpture) must be most important and everything else be subordinated to it. If two or more interests are of equally high intensity, the result is restlessness, a pulling of attention first this way, then that, and a consequent lack of rhythm. This is a frequent mistake in small gardens. There can be more than one feature only so long as they are kept in a rhythmical relation to each other.

As a foil for these main and subordinated features it is important that there should be enough background so that they will count as accents against something. All accents and no background make for a restless, confused, distracting effect. The background is always more important than the accents, but a lack of any accent is as dull as a dish without seasoning. The background of the city garden would be the walls and the major part of the floor of the garden, whether paved or planted in all-over effect. These should be so handled as to give as rich or as simple a texture as may be desired, but they should always retain either the smoothly moving character of repetition or a static all-over effect.

In a small garden it is important to keep the centre open. With high walls pressing in of necessity on all sides, this is

perhaps obvious, though in larger gardens the centre often very properly has a high fountain or trees. Such a treatment would make the small garden stuffy. This open centre will usually be of paving or grass or low all-over beds. On the other hand it might be a large pool, taking up the bulk of the garden area, with pots or a planted border around the edge. The inside might be colored, or it could be black to give an effect of added depth and to make the most of reflections of the house or of a branching tree above. A large pool might even be deep enough for swimming. In winter such a pool might be given the effect of a sunken garden, with evergreen trees in colored tubs in the corners and in the centre a piece of lead sculpture which would be unharmed by frost. Care is an important feature to consider, however, as a pool, especially such a conspicuous one, must be clean to be attractive.

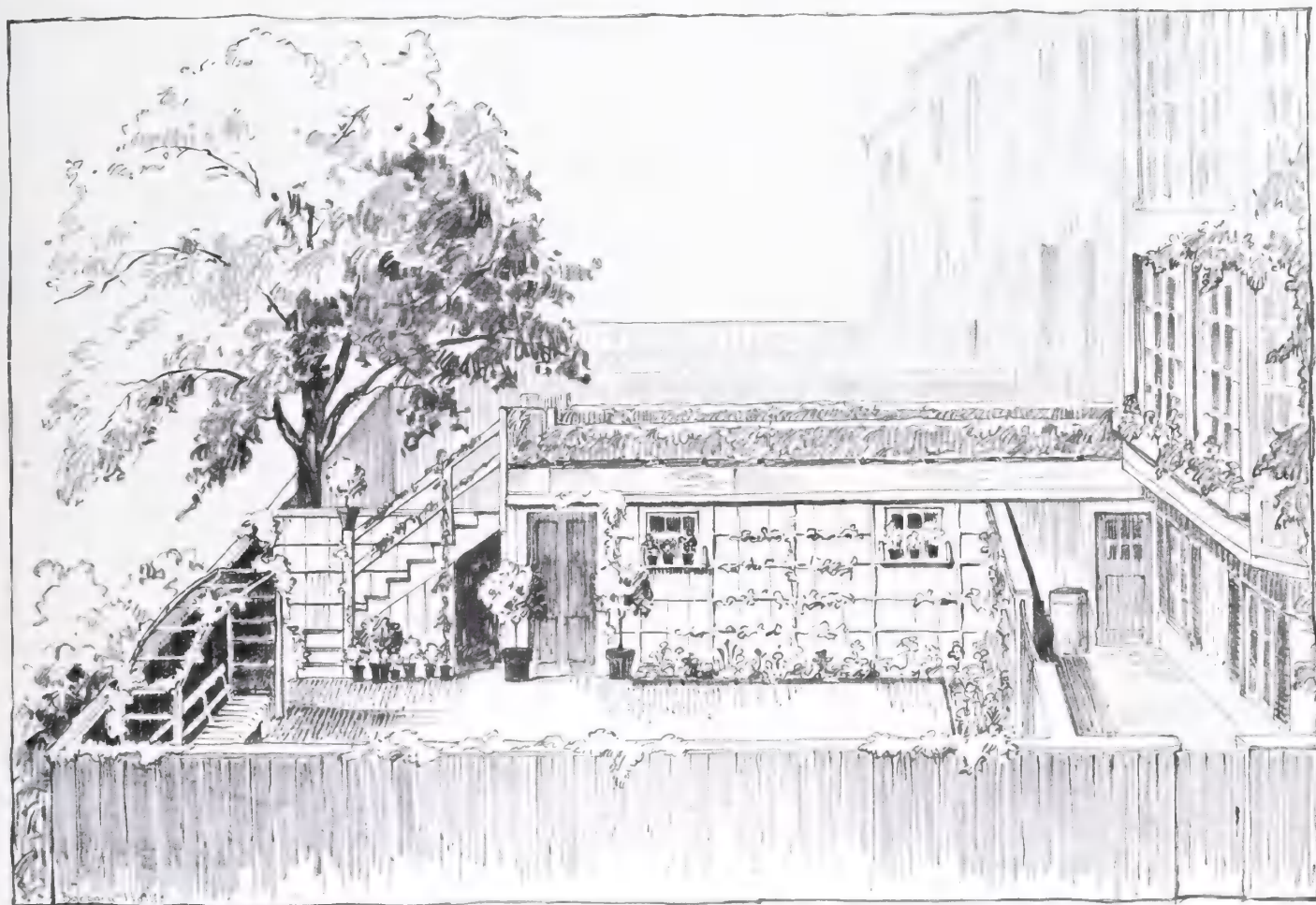
Special Requirements

Besides the general requirements of design, there are in the city garden certain special requirements that should be considered. The garden should be designed to be lived in, if possible, and therefore there should be as easy access from house to garden as from one room to another. If the

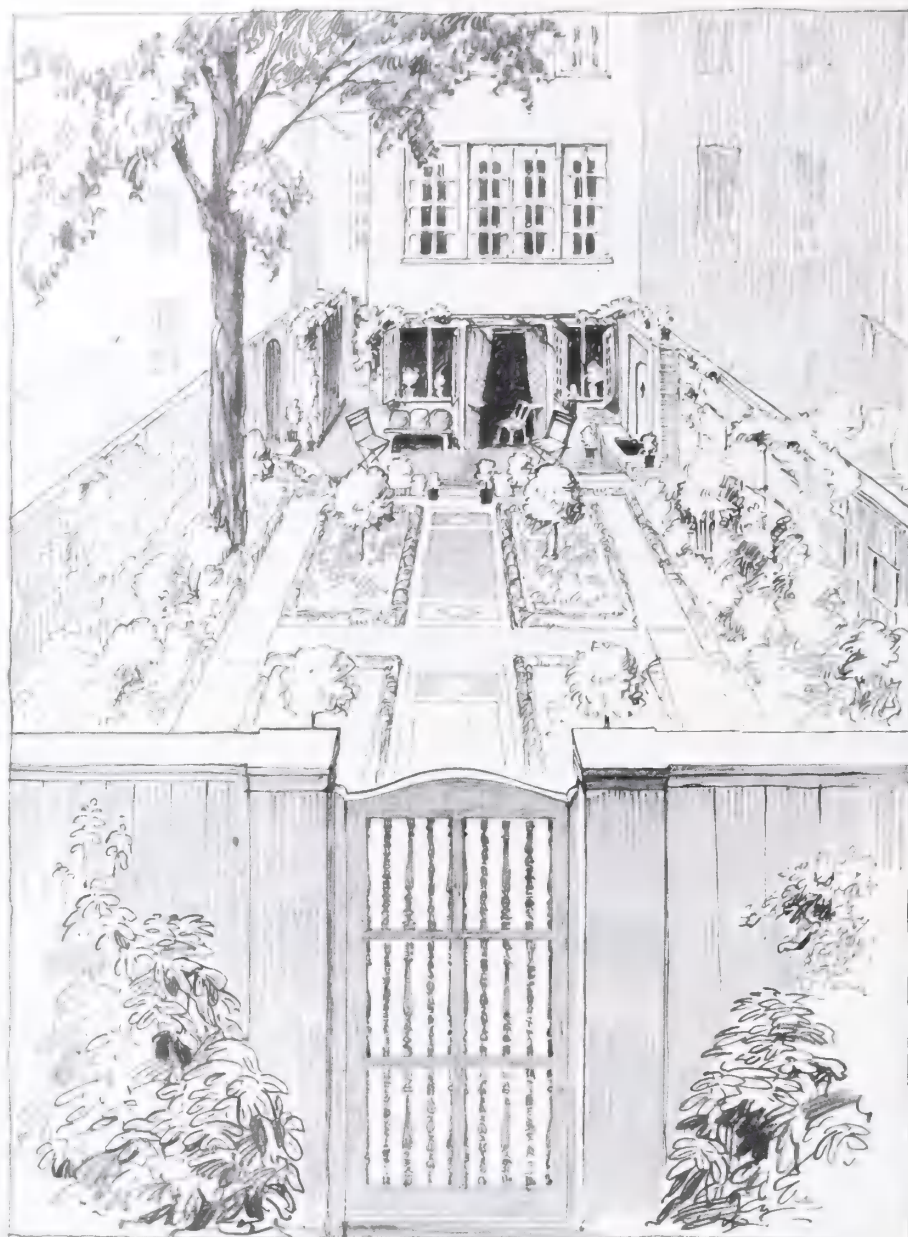
living-rooms are on the second floor and the kitchen on the garden level, there are various ways of bringing outside steps from the living-room down into the garden and of screening the kitchen. The sketch of Mrs. Potter's garden illustrates one of these ways. Here the kitchen is screened by a lattice open at the top and closed below, with shutters which, being hinged, may be swung up to cover the lattice entirely. The window box prevents a view into the service yard from the living-room window above. Ample sitting space should be provided, with comfortable chairs and a table. If there is enough privacy and the kitchen is accessible, meals can be much enjoyed out of doors. If the kitchen is not on the garden level, tea things can be kept on this floor for use in the garden. A potting shed built against the garden wall or arranged in the house within easy reach will be found invaluable.

Another special requirement of the city garden is that it shall be designed from the point of view of the windows on the floors above as well as from the garden level. It should therefore make an attractive pattern in plan. In some cases this might well be the only kind of enjoyment to be had in the garden — for example, if the owner were unable to go up and down the necessary stairs.

The need of shutting out surroundings is common to almost all city gardens. This is desirable both to obtain



In this garden the kitchen is screened by a lattice open at the top, with hinged shutters below, which may swing up to cover the lattice entirely. The roof of the shed, bordered with hedges in boxes, provides an entrance from the dining-room to the garden. Under the stairs is the dog kennel. The garden of Mrs. John Briggs Potter, designed by Eleanor Raymond, Architect, and Mary P. Cunningham, Landscape Architect



This garden is designed especially to be seen from above, although a garden room, opening directly on to the paved terrace, and an adjacent kitchenette make it usable for the serving of simple suppers. At the left rear corner is a small tool shed built against the fence. The garden of the author, designed by herself

privacy and because the surroundings are likely to be unsightly. Trees, awnings, and high walls are the elements which are available to accomplish this. Some boundary barrier at least is necessary, and this is usually a wall, as high hedges take too much room in width. Walls may be of wood or masonry, with or without lattice or other adornment, painted or not, depending on the material and character of the house and the size of the pocketbook. Brick walls are most common perhaps, since city houses are usually of brick, the garden walls thus becoming extensions of the house walls themselves. In the two gardens illustrated, however, the walls are of wood with wood lattice and bamboo lattice.

The necessity for a strong architectural character in the design of a city garden is evident on account of the close proximity of architecture on every side. Even though the plant material chosen may be wild in character, like ferns

and solomonseal and honeysuckle vines, the form of the beds must be architectural, and the outdoor room will evidence good housekeeping only if the vines are restrained within bounds of some adequate kind. The scale of this architectural character must be adapted to the scale of the house itself. A Victorian house, for example, with its coarse detail will require a larger-scaled lattice, as well as larger subdivisions of the garden area, than a house of Adam or late Georgian lineage.

In considering the design materials which are most suitable for use in a city garden, it is apparent that these are not predominantly plants, as in most gardens, and that we must resort to all the decorative vocabulary at our command to make up for this fact. Architectural materials are more dependable than plant materials. Walls, gates, steps, arbors, balustrades, sculpture, paving, path edgings, furniture, awnings — all of these can be counted on to hold over from year to year.

The use of different ground levels, as in my garden, and the L-shaped plan with its lure around the corner, as in Mrs. Potter's garden, add interest and an illusion of greater size. Raised beds, even as high as two feet, are a way of introducing different levels and are easier for some of us to tend!

Nothing is more suitable for use in the city garden than potted plants. In fact they constitute the only method of obtaining continuous bloom — and in my garden the only way to assure any bloom at all, except by bulbs. Pots themselves, and the importance they give to the individual character of each

plant, are of the greatest decorative value, whether arranged in informal groups, in rows, in pairs to frame a door or some special feature, or singly. Rows of these can form the edge of a bed or terrace, or half pots and bricks alternating may be used to form the edge of a slightly raised bed. The only dangers to be avoided are too many different sizes or colors and a disorderly arrangement.

Other design elements, though less tangible than those I have mentioned, are worthy of careful consideration. The value of light and shade is the first of these. The pattern of flickering shadows on a wall or a tree-shadowed path, contrasts such as deep shade under an awning and bright sun just outside, give variety, a feeling of life, and a three-dimensional quality to a garden.

Another design element that is becoming more and more appreciated is the value of color: color to control the atmosphere of a limited space, as the (Continued on page 82)



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SHORT CUTS IN GARDENING

BY FLORENCE TAFT EATON

FOR the busy woman who enjoys doing her own gardening, but who must do it on a limited time budget, the following rules and hints culled from my own experience in a garden may be of help. These are based on notes made at various times and follow no particular order.

WHEN planting either flower or vegetable seeds in a bare ploughed or spaded space, smooth and rake over only as much earth as you are to use immediately; otherwise you will find the supposedly all-ready ground occupied by a crowding throng of weed seedlings. Rake over this surface just before planting.

Mix very fine seed — such as poppies, portulaca, and the like — with sifted earth and strew directly on a flat mellow surface — not in drills. Sow evenly and sparsely and 'firm' well with a heavy trowel or flat board. Rhubarb leaves or damp newspaper — held down with stones — assist rapid germination, but should be removed as the seeds sprout. An oblong board, with a doorstep screwed into the middle of it as a handle, makes a good 'firmer.'

AVAIL yourself of first-class and time-saving tools. A mason's trowel lasts a lifetime (unless lost or borrowed!); a cheap one breaks the first season. A lightweight cultivator with curving wire fingers saves much fatigue and many backaches, conserves moisture, and prevents weed growth. A Japanese bamboo rake makes lawn raking a pleasure; a small spade (y-clept a 'lady's spade' in our family) is among the greatest of conveniences; a narrow iron rake (lightweight) that will go between rows of annuals and vegetables enables one to cultivate an incredible amount of space in almost no time, and also conserves moisture. A child's rake, fastened to a long bamboo handle, goes easily and effectively among perennials and saves the back and time. These, with a 'claw-foot' and hoe, will serve sufficiently well. Have a place for each tool, and save time in the end by putting each in

its place after using — even if you expect to use it soon again.

SALVAGE self-sown seedlings of perennials, taking them up at once when of sufficient size (four leaves), and transplanting to permanent position or to the seed bed for use the succeeding spring. A whole season may be saved in this way. The seeds of many varieties of perennials germinate much better and more freely if either planted or allowed to self-sow immediately after ripening.

WHEN planting annuals take a chance and sow early — gambling for an early display of color, and easing up the pressure of work later on. Select favorite tested varieties, buy the best seed (or save your own from selected finest specimens), sow thinly and not too deep; firm well, keep moist, thin severely as soon as seedlings show second leaves. The thinnings may be used to fill vacant spaces, or to allow for the depredations of the wretched cutworm or other calamities. After seedlings are well established give a thorough gentle soaking once a week.

THE garden season of bloom is lengthened by the help of even one cold frame, in which seeds of annuals get an early start. Those most benefiting by this treatment are asters, zinnias, marigolds, verbena, snapdragons, blue Salvias, and such. Annuals with taproots — like mignonette — or with threadlike roots — like poppies — must be sown in position and thinned. Cold-frame seeds are sown broadcast and thinly in six-inch-wide spaces (not in drills), fine earth sifted over, and firmed. Water with a fine spray through cheesecloth until seeds begin to sprout. Lift sash during too hot sun. Keep a stout stick, notched like a flight of steps, beside the cold frame, on which to lift sash to desired height when airing off. With care in manipulating the sash, covering bed always at night and when cool, and lifting when too hot, a good month may be gained. Utilize the frame for starting seeds of perennials after annuals are transplanted.

STAKE perennials and enterprising annuals *before* they get too high, and save yourself great trouble later. A heavy wind or shower often plays great havoc among rapidly-growing tender perennials — as Delphiniums, garden clematis, and the like. Stakes of twisted wire, painted green, are durable and show little. Use raffia — easily dyed green if one is fussy — for tying. Staking is a chore, and the only short cut here is to do it early! Bamboo makes light and durable stakes. Each stalk of perennials growing in sparse clumps should be staked and tied in two or three places; tie loosely to give a little play.

Sow some annuals in the fall to obtain earlier spring bloom. Poppies, alyssum, cornflowers, calendula, are a few especially adapted for fall sowing. A general rule is that annuals that self-sow successfully may be fall-sown. Transplant — if desirable — in the spring. We salvage many especially sturdy self-sown seedlings from paths, compost heap, and odd places at spring-cleaning time.

DESTROY pests at their first appearance. Control aphids with tobacco dust or spray. Very strong soapsuds, sprayed on plants that attract 'bugs,' will kill almost anything — including the aphids. Dig around seedlings and uprisings shoots of perennials when the cutworm begins his depredations, and find and relentlessly kill the enemy. Many may be destroyed by poison bait; cover this with bits of board. Root aphids is a pest with asters; change location each year and sprinkle tobacco stems or dust around base of plants. Wood ashes, dug in when transplanting, also help.

MUCH time is saved by keeping two or three most-used tools in the garden — contrary to usual and economical advice! We hang a strong pair of garden scissors and a twenty-five-cent trowel on a convenient rose trellis, and many a fading flower is snipped and bit of hasty transplanting done that would otherwise be left undone were a trip to the tool shed necessary. Fifteen minutes of rapid and regular daily snipping of faded flowers will prolong blossoming time unbelievably, greatly improve the appearance of the garden, and prevent too much self-sowing. A light but strong splint basket holding raffia, trowel, clawfoot, markers, indelible (*Continued on page 80*)



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A PLAY PEN METAMORPHOSED INTO A GARDEN

[Continued from page 43]

friends humbly for suggestions, and they rose to the occasion very graciously considering the lukewarm manner in which I had received their early offerings. They proffered beautifully healthy plants of *Aquilegia* and hardy pinks and suggested that I sow annuals for the rest. I thanked them fervently and once more grew optimistic about my little garden.

BUT something seemed to be lacking. Perhaps I just did n't have 'green fingers.' The hardy pinks seemed to be fool-proof, but the *Aquilegias* went into a sort of decline, and as for the annuals — They came up, — oh yes, — but they gave one look around and turned up their noses and decided that it was scarcely worth their while to bloom.

I began to realize that designing a garden was not as simple as I had expected. It's all very well to make a clever little plan and divide it into clumps and label the clumps 'phlox' and 'hollyhocks' and 'larkspur,' with drifts of *Aquilegia* and California-poppies in between; but when you actually plant them, and watch over them hopefully, not knowing exactly what to do to help them along, but wishing them all the success in the world, they either grow all out of bounds and throw the whole thing out of scale or else they refuse to bloom at all and leave great ugly holes!

THEN there is the vanishing kind, which I found very unsettling. Someone gave me a lovely bleedingheart in a pot one spring, and told me it could be planted out of doors. Charmed with its grace and color and admiring its delicately lacy and very luxuriant foliage, I placed it prominently in a corner of the little garden to make a nice background for the annuals that were to flourish (?) later. But in a few weeks I began to bemoan the fact that it, too, did not seem to like my garden. It was sick, — nay, dying, — and what should I do about it?

'Nothing,' said my gardening friends dispassionately, 'but mark the place and wait for next spring. Bleedingheart always disappears that way.'

By this time I knew that if I expected my garden to be a picture at all times I should have to find out more about plants, so I began to read up, and attend garden lectures, and pester my gardening friends with questions, the while I accepted their generous gifts of plants and seeds, and watched them die.

Evidently I was not a 'dirt'

gardener and probably never should be — but a garden I wanted in that little spot and a garden I would have.

I began to study plants with three major qualifications in mind. They must be small and stay small; they must either give continuous bloom all season or remain presentable as to foliage when they were through blooming; they must be hardy with a capital H — able to stand part shade, because of the picturesque old apple tree which hung over the paling fence, not overrich soil (although it did get a coat of dressing each fall and a teaspoonful or so of peat moss in summer), and any sort of rough treatment they might receive at my inexperienced hands.

By the fifth summer I began to get what I wanted. My original, much despised plants of *Sedum spectabile* had now become the backbone of the garden. I call them my 'shrubs,' because they do for this tiny garden what shrubs do for a real perennial garden, making compact roundish accents of green so beautifully that their blossoming season seems like a pleasant afterthought. My *Arabis* and *cerastium* did well with the drastic dividing that was necessary to keep them within bounds.

I had learned that continuous succession of bloom is very difficult to attain in such a microscopic garden; there simply is n't room for enough kinds of plants and enough of each kind to get a really good effect all season through. And so I found that I must rely a great deal upon foliage to provide an appearance of luxuriance and to serve as a setting for the few things that could be blooming at the same time. To this end I put in two more plants with irreproachable foliage — neat little *Hostas*, the kind that have variegated green and white leaves. I like them and consider them very decorative, even if they are, to quote a well-known gardener, as 'old-fashioned as a red plush sofa.'

It was a long time before I found anything satisfactory for the little 'centrepiece' around the bird bath. After the fiasco of the forget-me-nots I tried *Violas*, and California-poppies, and one thing and another, but they never amounted to anything. Finally someone suggested that portulacas were practically fool-proof, so I promptly tried them. They flourished, to be sure, but they were a disappointment. I thought they were stiff and leggy and the colors all jarred, so the next year I played safe with white sweet alyssum and lavender candytuft. This was fluffy and nice enough, but a little

too 'sweet, simple, and girlish,' until, lo and behold, there emerged among them some valiant portulacas that had seeded themselves, and the combination was enchanting. The feathery white and lavender concealed the ugly spiky stems of portulaca and kept unfriendly colors from clashing. So that became a permanent scheme for the centrepiece.

For admirable vigor and glorious color all season long I discovered lobelia, tiny enough to be 'the smallest unit that set the scale' in such a tiny garden, and blue enough to rival the water in the creek itself. Petunias also proved a blessing, but at the back, instead of at the front of the border! A white *Platycodon* kept its place in the garden because it was so wonderfully decorative when it was in bloom that I could n't bear to part with it, and when it had finished, a clump of Lilliput zinnias contrived to hide its rather sad-looking foliage.

Four plants of *Campanula carpatica* made a noble showing practically all season long, and a rather slim and dainty variety of *Veronica* proved useful for high

spiky accents to take the place of the lamented *Delphiniums*.

So gradually the little garden came to give all-summer satisfaction. It was always a little picture spread out beneath my porch windows, with occasional gems of color in a rich setting of variegated green, shading all the way from the dark leafage of the *Campanulas* and hardy pinks to the frosted gray-green of the *cerastium*.

WHEN people come out on my porch for the first time I always point out the view and expatiate upon it, though it is scarcely necessary because it speaks for itself. But, just for fun, I never say anything about my garden. Sometimes people go away without even noticing it. But usually someone wanders over toward that end of the porch and looks casually down. Then comes the exclamation, 'My dear! I wish you'd look at this! I never saw anything so adorable!'

And when this happens, may a non-dirt gardener who can't make things grow be forgiven if she feels a pleasant little glow of satisfaction?

THE HARMONIOUS HOUSE

[Continued from page 59]

wall to wall, of rich warm old red, deeper than the usual copper color but of that general character, thus picking up the secondary color in the drapery material. Such a wide expanse of carpet always makes the floor seem larger, and the deep pile adds to the rich quality of the whole room.

So far there are no smooth surfaces until the furniture is considered. There is a fine old mahogany secretary, or possibly a good copy, finished in the lustrous reddish-brown tone that is usual for such pieces made early in the nineteenth century. Against the opposite wall is a bookcase, the only other large bulky wooden piece in the room. It, by the way, is so constructed that the centre portion houses the radio. Its detail is somewhat modern, but the smooth surfaces are just as harmonious with the other textures of the room as the old wood of the secretary.

Continuing the classification of the areas of color and texture, we come to the sofa. This is a large roomy piece, made for real comfort, with down-filled cushions in the back and seat. The upholstery selected for it is gold with a reddish cast, deeper than the wall tone and lighter than the rug. The fabric itself has an interesting weave with no regular pattern. A few small cushions of light clear color can be piled in the corners, the kind that are just right to tuck in behind the back or under the elbow.

Directly opposite the sofa, and so placed as to get full value of the light from the windows, are two easy-chairs. The one low wing chair at the left is upholstered with a deep copper-colored wool damask with a small inconspicuous pattern that allows for a play of light and shade which could not be obtained in a plain material. The big wing chair to the right has dark brown, almost *tête de nègre*, needle-point (machine-made) with one tiny little ruddy-gold satin cushion tucked in the corner.

THE little footstool is an antique with a bit of brightly flowered needlework for the cover. The seat coverings of the two fine old Duncan Phyfe chairs at either end of the sofa are of antique satin, dull in tone and with very little light reflection. The color is copper that tones into the mahogany so easily that they seem made for each other. On the other two chairs, the lovely Sheraton one silhouetted against the wall at the end of the room and its mate used as a desk chair, the covering is a fine silk frieze of old gold with brown in the background of the small pattern.

How Accessories May Help

The accessories, too, share in this harmony of color and texture. The two lamps at either end of the long sofa are rich creamy-white pottery vases with shades of rough stretched silk, almost matching in

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Salem Roofs

THE HARMONIOUS HOUSE

[Continued from page 76]

tone. In the bindings at top and bottom are accents of the gold and copper, and when the lamps are lighted there is a definite warm, but not quite gold, light. On the antique mahogany card table standing near the window is an old brass candlestick converted into a lamp. The stiff parchment shade is mellow in color and seems to reflect the brighter surfaces of the polished brass. By the wing chair with its useful little round table is a standing lamp, modern in design but quite harmonious here. It has a combination of dark enamel and dull metal, the heavy gold silk shade providing the contrast of a rough but lustrous surface with a smooth one. The other lamp in the room is purely utilitarian, but decorative as well — a small metal desk lamp with a round adjustable shade that is so convenient where a direct light is needed. So far all is brown, red, and gold with a dash of white. But there are bright spots of other colors — in the pictures at either side of the windows, in the bright books in the case, in the little accessories on the many tables. One very gay addition is the quaint blue-green long bowl on the window sill with its stubby cactus garden.

This room is restful because all the colors blend harmoniously, and yet they are all alive. The textures are suited to each other and to the room, and were selected with care and thought. The patterns are carefully balanced, and nowhere is there any restlessness of design. Before we leave this pleasant and inviting room, do take special heed of the arrangement, the grouping that is right for one, two, or many. The somewhat formal placement of the sofa with the two Duncan Phyfe tables and the two chairs at right angles is well worth your consideration for a room where there is no fireplace to take its usual place as the centre of interest.

The Results of Ignoring Texture, Pattern, and Color

Now for the same room when it is not furnished with such thought for details. Just to make it even more pointed, the same pieces of furniture are used, but with a very different arrangement and far less consideration of color, textures, and pattern. First, the curtains, of which we had so pleasing a glimpse on entering the other room, are here made of chintz. Though that is one of the possible fabrics, in this case the selection was wrong in texture, design, and color. The pattern is small and insignificant, but almost as 'safe' to use as the pongee curtains already condemned. The colors are not outstanding and therefore there is nothing to work from. To make up for their lack of distinction, more material is used.

Instead of wide curtains looped back at the sides and hanging quite to the floor as they do in the other room, here they are narrow and short, four little strips of material. The small ruffled valance, which is quite all right for a summer cottage, has not enough dignity for this really nice living-room.

The wall is yellowish green, not the pretty fresh green that is the foundation for so many good color schemes, but a heavier color that is second only to cream in popularity with apartment-house painters. An American version of a Chinese rug covers the centre of the floor. It is gray in tone with a deeper border and a scattered pattern that includes lavender and bright pink and a bit of delicate blue. So far no relation between floor covering, walls, and curtains. The sofa is upholstered in rose damask, the shiny rayon variety that seems to be found only on some department-store furniture. The pattern is elaborate and without distinction as to design — just pseudo-something. Plain blue velvet covers the outside of the large wing chair, but a large-patterned Italian velvet is used for the inside — red, cream, and green. Perhaps it does repeat the colors of the chintz, but the majesty of the design, which is as unsuited to the chair as to the room, has no relation to the chintz. The low armchair is upholstered in dark green, and the two armchairs in shiny green damask with a formal striped pattern. The dainty Sheraton chairs repeat the lavender note in the rug with their armure covering. There is plenty of color and texture of all kinds, but no thoughtful blending, no restful harmony.

The arrangement, too, is bad. The sofa just fits in the space between the two doors, but fits so exactly that there is no room for a table or even a lamp. Also note that here it would be very difficult to reach the doors leading to the other quarters. The possibilities of opening the doors are indicated by the white lines on the floor. In the other room there was free and easy access, plenty of passageway without its being apparent. The secretary occupies a corner instead of being flat against the wall where it could give a degree of balance and dignity. The old card table with its leaf turned back against the wall makes that end of the room seem unnecessarily full of wood. There is no feeling of balance, or comfort, or grace.

The accessories are quite as bad as the colors and textures, for their colors are inharmonious, their shapes unpleasing, and the suitability of their selection quite doubtful. Be careful in making your selections, for the colors must be right with the textures and the patterns, and suited to the room, the furniture, and the family.

PIONEERING BECOMES AN ART

[Continued from page 65]

at the eaves was divided by the average diameter of the logs to determine the number necessary for each wall. When the method of cupping the length and coping the corners of logs is used, about one inch and a half is deducted from the average diameter to account for the waste. Thus the eight-inch top and twelve-inch butt afford an average diameter of ten inches, yet in estimating the number of logs an eight-inch diameter is the divisor.

Then the logs, winter-cut, were decked on skids, after having been scored down opposite sides to permit them to dry out.

be, — scribed once more to ensure a perfect fitting. Meantime, except in the case of sill logs, it is necessary to carry on the operation of 'cupping' the lengths at the same time.

With the logs notched at the corners for first fitting, the pencil dividers are used to scribe the full length as well as the corners. This gives the mark for both coping and cupping of the wall logs. The upper log is roughed out with the axe or howel throughout its length, according to the scribing line, and fitted. At the second scribing a more accurate mark is found, and the final scribed line is



Rough-faced colorful rocks were used in constructing the substantial fireplace

As soon as the thaw was out of the ground, the building was staked out and construction begun by building concrete piers down to solid rock. Upon these piers were placed boulders for the underpinning. A curtain wall of rock and cement was filled in between these boulders to close in and protect the underside of the building, but not to support it. Then the first — or sill — logs were laid upon these boulders and coped at the corners, with axe-cut ends projecting beyond the line of the building.

Since all logs are coped at the corners and cross walls are coped into the main walls, a word as to the method of coping is in order for the layman.

The start of the operation is merely a rough notch cut with the axe in the upper log at the point of contact. This sets it partially down on to the log below. Then pencil dividers are used to give the scribing line in order to bring it still further down over the log. The notch is accordingly cut out with a howel or curved adze to a half round, fitted down again, and, if necessary, — as it probably will

carefully followed with gouge or chisel to bring the logs tightly together at all points. There may be several fittings before this is finally achieved. When the log is rolled back for the last time, oakum is laid along the length of the lower log and at the corners. Then the upper log is rolled down into place and spiked with twelve-inch spikes every few feet for its full length and at the corners. The effect to be secured is that of logs grown together, and to achieve this is not the hasty, slapdash work of a few moments.

THE walls are carried on up to the eaves with this method of cupping, partition logs being coped into main walls at the same time. Where windows and doors occur in the elevations, the logs are set so that the ends project inside the line of the opening — afterward to be sawed down to a straight edge when the frames are set.

After the wall is the specified height at the eaves, and the plate log — always a particularly fine one — is cupped and coped and spiked into place, the gable ends



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PIONEERING BECOMES AN ART

[Continued from page 78]

are carried on up, with especial care being given to setting the purlins down in their proper position. The pitch of this roof required about a five-inch rise in every twelve-inch run, and the gable was then hewn down smoothly with an adze to this angle. Then the handsome ridge log was set into place and the peak cap coped over it. The rafters — poles of three and a half inch top and five and a half inch butt in diameter — were then set into the plate logs, squaring and shouldering them in after scribing, thus giving the effect of the rafters growing out of the plate log. Each rafter rests upon the ridge and purlins and is spiked to them firmly. This log construction of the roof support, instead of hybrid two-by-fours, is one of the marks of a real log cabin.

The roof of the porch is an extension of the main roof, and the rafters are poles cut into the plate log of the main cabin and the plate log of the porch, resting on the porch purlin. The posts are fine logs of noble size, and fitted against the posts is a frame for each screen panel.

ALL roof boarding is of seasoned ship-lap laid directly on the rafters, which have been hewn on the upper side to receive it. The roofing specified was the best quality of slate-coat roll roofing and was rolled out on the boarding with full exposure to the sun for an hour or so before being laid, to give it its stretch and prevent buckling later on.

Ship-lap is also utilized in the sub-floor beneath the finished floor, which is of oak boards of random lengths and nailed directly through with old-fashioned 'cut' iron nails. Again, ship-lap forms the doors, being placed vertically on either side over a horizontal core — this three-ply construction being fastened together with a generous scattering of lag screws to give the effect of the old-time nail-studded door.

The frames of the casement windows and all door frames are of dressed two-inch plank the width of the diameter of the logs. These frames are fitted into place in the openings that have been sawed down to proper dimensions. Two spikes in each log end fixed them securely and, later on, a finish frame or 'stop' covered these spike heads. The sills of doors and windows are formed of plank two inches wider and pitched down an inch.

WHILE all plank doors and cupboard doors were made 'on the job,' — thus securing the effect of primitive handicraft, — the French doors, casement sash, skylight, and screens were shipped in, made according to specifications at a dependable sash-and-door factory.

The casements open in because it is simpler to operate them in this way, and it also allows the screen to be permanently settled for the season by means of a simple hook-and-eye fastening. Where the casements are placed in groups of four, they fold back upon one another — two and two from the centre opening.

The hardware is of hand-wrought black iron. Latches and hinges of the windows are of simple design. Doors are hung with the old-time screw-pin strap hinges and have quaint thumb latches, and bolts where they are needed.

BUT, after all, the heart of the cabin is the fireplace, and in Wa-wa Tam the three essentials were carefully observed: it must be in harmony not only with the architecture of the cabin, but with its woodsy environment; it must be beautiful in its proportions, bearing the correct relation to the size and shape of the room; it must draw well, without smoking, and throw out a generous amount of heat.

To achieve the first, native rock was chosen — a thorough search being instituted throughout the region for the most interesting and colorful specimens. Some of these were then treated to one or two applications of the spalling hammer to give them engaging shapes or a more rugged face. From these the mason selected his stones and laid out the face of the fireplace on the living-room floor to get the effects of color and shape before any stones were placed upon the sub-structure or base — which was concrete sunk down to bedrock.

The specifications called for a raised opening — not only more attractive than one at floor level, but also more efficacious in heating the room. Hence the first course of stonework was set on the concrete base entirely around the fireplace, the corner stone being a huge old chap that gave dignity and substantiality at once. Properly bonded, the set stones formed a shell behind which the concrete was filled in when the mortar was set. The fire-brick floor of the fire chamber was laid at the height of the first course of stonework. Fire brick also lined the sides and back. The latter was drawn in and the sides splayed well back so as to throw out the heat.

A steel arch bar was used as a precautionary measure to avoid the cracking of the stone arch. A side-operating dome damper was placed some sixteen inches above the arch opening at the level of the smoke shelf. From this level was formed a smoke chamber that gradually drew in to meet the beginning of the flue. This smoke or combustion chamber is about one-third the capacity of the fire chamber.

In a cabin fireplace — which

often has to work against difficult conditions — a successful flue should be one eighth of the area of the fireplace opening. In event of this drawing too hard at times, it is always possible to close it down a bit with the damper.

The same colorful selection of rough-faced rock which has formed the fireplace continues in the chimney above the roof — drawing in to pleasing proportions, of course. At the line where it passes through the roof boarding, flashings are used, and on the top of the stonework is built a chimney cap about twelve inches high, moulded in an ogee curve, which reduces the mass of wall to a thin edge at the flue, thus aiding the air currents to pull the smoke out.

The decorative scheme was worked out in forest-green and woodsy-brown stains on the finished lumber — the logs themselves, in native color, glowing goldenly under the application of three coats of linseed oil mixed according to specifications with turpentine and dryer. This mixture

is a preservative of logs as well as an aid in bringing out the beauty of the wood. It not only prevents the logs from turning black, but helps them to mellow. The random-length logs at the corners with their axe-cut ends are a very definite feature that makes for picturesqueness, and these should be very carefully treated with the oil mixture to prevent discoloration.

As a final word to him who is thinking of building a log cabin, whether by his own strong arm, painfully and wastefully, as with all such efforts (I speak from sad experience), or by way of professional help and advice: have your log cabin a real cabin of logs, whatever else you do. Don't permit a hybrid construction of logs, two-by-fours, slab, and some sort of composition board. It bears repeating that correct construction with logs is an ancient and honorable handicraft which is only now beginning to be recognized as an art instead of a utility, bringing beauty, and charm, and peace with it in its sturdy stride.

SHORT CUTS IN GARDENING

[Continued from page 74]

pencil, flower scissors, seed packets, and so on, to be carried about when doing daily garden chores, saves time in many directions.

Old peach baskets make perfect temporary covers to protect good-sized perennials when first transplanted. One or two largest-sized peach baskets, painted green, kept in convenient corners, prove a great convenience for receiving the weeds or debris that always tempt the fingers of the true horticulturalist. Empty them regularly.

Soda nitrate, bone meal, and sheep manure, dug in around both annuals and perennials, hasten and improve bloom tremendously; give two or three meals during the summer. Every garden maker should be acquainted with the common and most desirable sprays and dusting powders. An early general preventive spraying of the whole garden will save much time and trouble later — in fact, all spraying should be preventive. Massey dust should be applied to rosebushes every week or ten days *before* the dreaded black spot appears. This

— as well as other powders and dusts — is quickly and easily applied by shaking it through a twist of coarse muslin, powder-puff style, if one has no bellows.

There are three methods of helping to eliminate weeds from the garden: Application of a mulch of peat moss after transplanting is finished and the ground moist and mellow; frequent cultivation, thus conserving moisture and preventing weeds from starting; close planting so that weeds have practically no room to grow.

As a short cut to early bloom, why not use more potted plants (as in French gardens) to add to the beauty of your planting as a whole? Set them at ends of steps, at entrances to paths, or to lighten up a sparsely blooming corner; the pots are easily moved if wished. White and Midnight Queen petunia, marguerites, pink ivy Geraniums, are favorites for this sort of decoration which, being available at any time, may add effectiveness and color to the garden whenever bloom is scanty.





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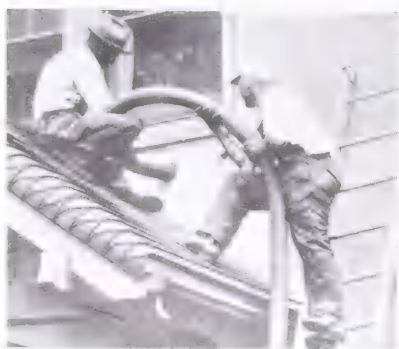
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DESIGN IN THE CITY GARDEN

[Continued from page 82]

orative material is found in those things which appeal to the senses. All the things we have mentioned appeal to us through the sense of sight. The feel of soft dirt paths underfoot, the smell of box and of sweet-scented flowers, the sound of dripping water, the tinkle of Japanese bells and the songs of birds, are also elements to be reckoned with and planned for.

Moreover, anything which adds life is something to be coveted in a garden. Fish in a pool; a doghouse; birds in cages, or the lowly English sparrow which perches on the nose of the sea-horse wall fountain in my garden and daintily reaches under to catch a drop of water as it drips into the pool below; fireplaces with fires in them, as so commonly used in California; any movement of water; the moving parts of a fountain, like the revolving spiral ribbon of metal kept moving by the stream of water which ran down along the top of the ribbon at the Stockholm Exposition last summer; children's boats sailing in a pool, as in the Luxembourg Gardens—all these are possible ways of bringing that precious thing called life into a garden.

If we look to the gardens of history which best exemplify all that I have said about our city gardens, we shall go first perhaps to the Spanish gardens. For its effect the Spanish garden counts on architecture and architectural green, trees for light and shade as well as for enduring form, colored tiles, pots galore, patterned paving, pools, and lively little jets of water. Flowers are incidental. It does not matter much whether they are there or not. The gardens of the Marqués de Viana at Córdoba are a series of outdoor rooms just outside

the various indoor rooms of the house and connected with them by many French windows.

The Pompeian garden, too, is of special interest for us as a prototype. Paving, water, delicate sculpture, and a few plants in an inner court surrounded by covered walks with colored wall-paintings make this garden even more of an outdoor room than the Spanish garden.

In France we find the château garden of special interest to us, with its parterres, strips of decorative gravel, bands of ivy, small hedges, and bedding plants. Bedding plants for bloom can be used to advantage in our city gardens, but they are more expensive to maintain than a few pots.

Those of us with simpler tastes will find the peasant gardens of France especially appealing, with their prim rows of carefully tended little plants. The beautifully cultivated dark rich earth is decorative in itself. Standard forms of plants, especially roses, espalier trees against house and garden walls, pleached *allées*—even the plants in these gardens are architectonic.

The lessons we must learn from these gardens are first those of good design, the art of restraint, of saying a few things simply. This does not, however, mean weakly or crudely, for all good design must be both forceful and graceful. The second lesson is one of honesty, of being content to keep within the bounds set by the natural limitations which are inherent. We should not strive to create a mountain view among tenements by painting it on our back fence. The third lesson teaches us that a garden only fully realizes itself when it is lived in as well as looked upon.



So the head chef cooked her meal himself

POOR little lady. The doctor had said, "Your food must be cooked just a certain way." And here she was in a big hotel. She called the manager and told him. He sent for the head chef and the head chef cooked her food himself.

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KINGSTON, JAMAICA, B.W.I. The Constant Spring



KEEP YOUR HOUSE IN STEP

[Continued from page 44]

moreover you are depriving yourself of a great convenience.

The new switch plates are a welcome change from the old-fashioned brassy plates so common for a number of years. They are obtainable in brown or black bakelite or in brighter colors if desired. Cover plates over convenience outlets are obtainable in the same attractive materials, which never require polishing and are easily cleaned with a damp cloth. If you are redecorating your home you will be delighted with these new materials.

In the design of electric fixtures, too, welcome improvements have been made, for in the new modernistic patterns we find simplicity and good proportion that appeal at once to the æsthetic sense. At the

same time these modern fixtures employ many unusual and beautiful combinations of metal and glass and color treatment to make them interesting and attractive.

From a practical standpoint many are a distinct improvement over their predecessors. They collect less dust and the semi-indirect lighting not only is restful, but at the same time provides sufficient illumination for most purposes.

If your original lighting layout was inadequate or poorly planned, do not feel that you must put up with these blunders for the rest of your life. It is not a difficult matter to introduce additional bracket lights or even a ceiling fixture into an already completed house. Electricians have a method of 'fishing' wires up partitions and across ceil-

5TH

ANNUAL

Small House Competition

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The Competition this year will have only two classifications: the Eastern house and the Western house, with the following prizes offered. Houses of 6-12 rooms are included in each group.

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These will be judged by a jury containing at least two members of the American Institute of Architects, on the following points: —

1. Excellence of design
2. Economy in space and convenience in plan
3. Adaptation to lot and orientation
4. Skill in use of materials

The Competition calls for photographs and plans, as specified in detail below, of houses recently built within the United States. As in previous years, a selected number of the houses submitted will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow.

CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms. There must be presented: —

a. Three photographs of the house: —

1. General view
2. Exterior detail
3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information: —

1. Name of owner (not obligatory)

2. Location of house
3. Orientation of house
4. Composition of family
5. Special problems that had to be considered
6. Material and color of outside walls
7. Material and color of roof
8. Color of outside trim, doors, and windows
9. Short description of interior shown

These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by

the House Beautiful Magazine.' In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 for publication rights covers the expense of these prints and plans.

8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1931.

Before



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KEEPING YOUR HOUSE IN STEP

[Continued from page 84]

ings to new fixtures, which obviates the necessity of tearing out plaster.

Look over your lighting to see if you have accustomed yourself to serious errors in the illumination of your home. Are you standing in your own light to wash dishes or to do other work in the kitchen? Is your dining-room miserably lighted by wall brackets instead of by a central fixture directly over the table? Is the front entrance gloomily lighted instead of being flooded with hospitable brightness for arriving guests? Are all stairways well lighted or do you grope your way to the cellar or other parts of the house? Before installing additional fixtures or base outlets it is wise to check over the wiring system to see if it is already overloaded. If so, a new circuit or loop from the meter switch should be provided to take care of the new outlets. Your electrician will have to make this check for you.

There is a new type of electric lamp on the market which will provide a soft light in dark and frequently used places at a cost of only five cents a month, burning continuously day and night. This light may be burned all night in the bedroom, bath, hall, or even to light your house numbers and doorbell for some belated or unexpected visitor on a dark night.

Speaking of lamps, as we go to press a new type of 'sun lamp' is just being put on the market. This lamp screws into the ordinary socket or fixture and consumes only half of the current used by the ordinary lamp. The new lamp will not burn the skin even if held only five inches away for twenty minutes, and is intended to be burned in the kitchen, living-room, and bathroom so that the family may be continuously under the influence of its health-giving ultra-violet rays. These lamps are quite different from the old ones which gave us concentrated doses of powerful rays — and woe betide the patient who took an overdose! We can work and play all day under its mild rays without danger of burning. We can enjoy our meals in its sunshine and use it to advantage in the nursery. When evening comes we can settle down in the old armchair and absorb its beneficial rays and acquire a healthy tan without any discomfort.

For those who jump every time the doorbell rings there is a new type of electric door chime which does away with the familiar startling jangle and instead plays your favorite tune when the bill collector arrives. These are made with from one to four chimes and may be different for each door.

COUNTRY HOUSE CHINA

[Continued from page 37]



Fig. 9. The guestroom breakfast tray is an indispensable part of the country-house china closet. This Wedgwood earthenware has an old design in green and copper lustre. Courtesy of Wm. H. Plummer & Company, Ltd.

earthenware. Sooner or later we capitulate to the beauty of their designs and pleasing colors, which suit the mood of summer so well. There is much distinguished beauty in the two shown here (Figure 8), the old Spode wicker design with its realistic birds and the Coalport Kingsware 'Pembroke.' Note the patrician beauty of the wicker-

ware teapot; the trailing woodbine pattern is black, the birds are in quite realistic colors. The Coalport is like a June day, wild roses, humming birds, blue skies. The simplest tea on the porch or in the garden is a function when drunk from the cups of either of these two services, the spirit of summer incarnate.

A SHORE PROBLEM

[Continued from page 33]

would be lived in only after dinner. It is a long, rather formal chamber, high-studded and finely paneled with black gumwood, with a fireplace too Italian to be companionable — a room to go with evening clothes.

Passing from here into the dining-room at the north is like stepping from shadow into light. This room is my second choice,

north and south by the shade trees.

At the southern extremity of the house is one of the most attractive spots on the estate. The ground here falls into a natural hollow in which formerly stood a greenhouse — for orchids — and attending flower beds. To-day, descending the pathway from the manor, you pass by the courtyard wall, where your attention is caught by a



The morning-room has Venetian blinds and hangings of apricot and green

and not alone because of its good things to eat. White panels and moulding, an Adam mantel over the hearth, portières of yellow brocade to tint the generous windows, ancestral portraits on the wall, gleaming silver and mahogany — the room might have stepped over from Salem and is as New England as the seascape beyond. Thanks, moreover, to the hostess, it has its novelty. In its northern wall French windows open out on a tiled terrace, where on chairs as blue as the blinds, but easier to sit on, you will sip your demi-tasse, admire the blue ocean, and study the archaic carved Virgin which, transported from a ruined chapel in Panama City, now weathers storm and sun in the wall above you. At night a tiny blue light burns above her niche.

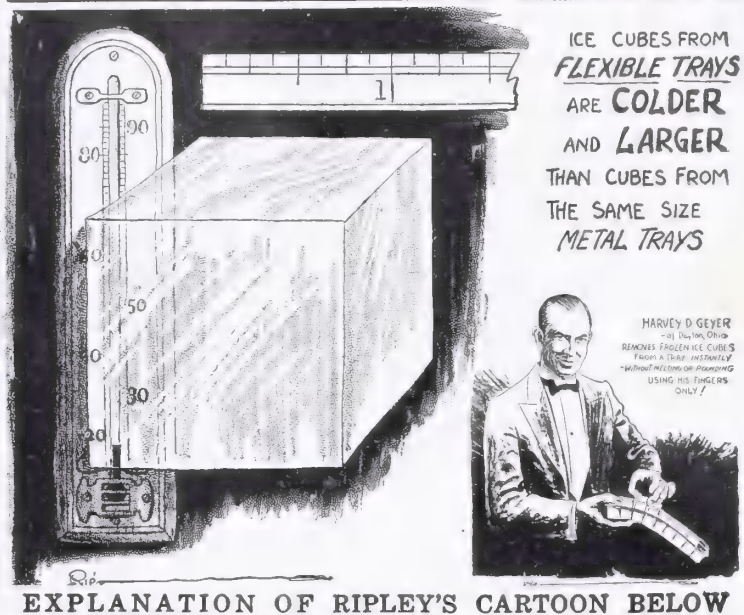
From this terrace you will begin to see what masterful work has been done on the grounds — or I should say rocks. Turf slopes gently away from the house until it fringes on the granite cliffs down which a flight of steps has been cut to the water's edge. Walking along this green upland, you have on the one hand a wide prospect of the Atlantic dotted with sails from Marblehead and on the other the white façade of the manor. The windows are shaded by awnings, and the line of those on the second story is broken by a graceful bow window. From any one of the windows the ocean view is wide and serene, framed only at the

luxurious wisteria vine, its stem as thick as a quince tree. It is one of Mrs. Agassiz's prized possessions and was transplanted here after being cultivated for over twenty years in her old garden at Hamilton. Along with it she brought other landmarks which she could not bear to leave behind — cedars, pines, hemlocks, and beeches, red and white magnolias, azaleas and rhododendron in quantity. There was more than sentiment at stake, for this hollow, despite its high wall, is but a matter of feet from the road, and foliage was needed to conceal its presence.

Where the greenhouse once stood is a clearing; you approach it between beds of larkspur and find yourself at the edge of a spacious swimming pool. The old foundation was made water-tight and painted that 'Agassiz blue' that I have already mentioned, the salt water admitted from the ocean a few yards away giving it a lovely hue. At one end of the pool is a sand beach for the children and a huge gay beach umbrella for those who watch, while built right into the highway wall are the dressing-rooms.

With the garden to fuss over and the pool to swim in, with the ocean to gaze at and the old trees to doze under, with the gleaming house literally set in the midst of foliage, the new owners can feel themselves miles away from the noise and gasoline that pass unnoticed by their gates.

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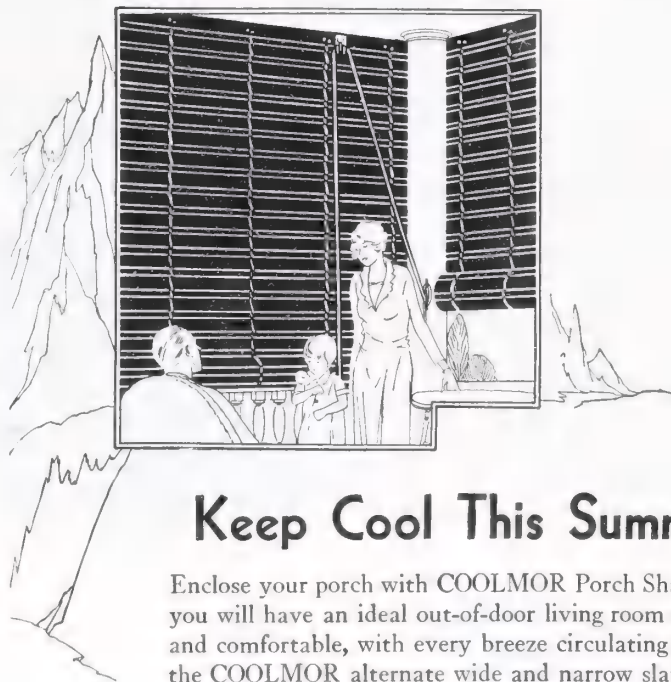
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"Black Leaf 40"

How does your garden grow?



BY ELIZABETH LEONARD STRANG

THOUGHTS FOR JULY After the brilliant color effects of spring and early summer, the July garden might well be a place of cool restful greens. Some shrubby plantings may be planned wholly for their texture. In the background might be royal willow (*Salix regalis*), 30', a small tree with narrow shimmering gray leaves; the Russian-olive (*Elaeagnus angustifolia*), 20', with its silvery-gray foliage and edible fruit; or the silver redcedar (*Juniperus virginiana glauca*), of gray-green.

Stephanandra, 6', has finely cut leaves blending nicely with Carolina hemlocks, which are much more feathery-appearing than the native *Tsuga canadensis*. *Rosa hugonis*, 6', has noticeably fine foliage effect, and is a shapely shrub. *Symphoricarpos chenaultii*, 5', is of a still softer gray-green, facing well down to the ground and having attractive pink fruits. *Kolkwitzia*, 8', the much-talked-of beautybush, resembles it somewhat in its foliage effect, though chiefly planted for its abundant pink flowers. The well-known *Spiraea thunbergi* has narrow light green leaves which color brilliantly in the fall, though the shrub is short-lived and inclined to raggedness. Blending nicely in the foreground could be the gray-green fine-textured *Juniperus chinensis*, var. *Pfitzer*. Give this plenty of room, for the old specimens will spread as much as twelve feet.

••• I have never actually made an all-white flower garden, but have often thought that one planned for the month of July would be satisfying and restful.

There would be Madonna-lilies, sweet-smelling Dictamnus, early white Miss Lingard phlox, plummy astilbes, solitary pure white flowers of Japanese iris, clouds of gypsophila and *Galium mollugo*, late white peonies, — Baroness Schroeder or Couronne d'Or, selected specially for fragrance, — meadowrue of cream or white for softness of texture, white peach bells, Pearl Achillea, Shasta daisy, or creamy yuccas. Standing alone in that shady corner should be stately spikes of *Cimicifuga simplex*, or white beebalm. For edgings, lacy white *Tunica*, pure white *Violas*, little pinks, or the fringed *Dianthus arenarius*. Without using too many varieties, one can nevertheless picture many entrancing cool and fragrant combinations for midsummer.

■ ■ ■ In July appear the elder flowers (*Sambucus*), together with the pink wild roses of the swamps (*Rosa blanda*). Pepperbush with its abundant spicily fragrant spikes of white bloom, and the sweet white *Azalea viscosa*, 6', though indigenous to wet places, are readily adaptable to general garden conditions.

Associated with these we usually see the shining foliage and small white flowers of the withe-rod (*Viburnum cassinoides*), 6', whose fruit in ripening shows such delightful combinations of cream color, orange, pink, and fruity bloom of blue. Conspicuous also in July is the fruit of the scarlet elder (*Sambucus pubens*), 8'. This is not edible like the black-fruited variety, which ripens much later in the summer.

For MIDSUMMER PLANTING

House Beautiful Suggests

A garden of perennials is a lasting joy. It is colorful from Spring until Fall and affords an abundance of flowers for cutting. For next season's garden, plant your bulbs and seeds now.

Iris	Madonna Lilies
Peonies	Hardy Myosotis
W. Anemone	Hardy Candytuft
Primulas	English Cowslip
Hibiscus	Shaggy Flower
Astilbe	Common Poppy
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If you will check the items in which you are interested, we will have some of the nurseries who specialize in perennials send you their literature.

Readers' Service Bureau
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I desire information on the items marked above.

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HOW DOES YOUR GARDEN GROW?

[Continued from page 88]

TO DO THIS MONTH

After the rhododendrons and laurel have finished blooming, pick off the seed pods, for you cannot expect the plants to ripen seed and at the same time commence to form an abundance of flower buds for next year's blooming. To be sure, they do it in the woods, but you will notice that many laurel bushes appear to bloom only in alternate years.

• • • Vines in midsummer are all in need of training up in the way they should go. Generally speaking, remove all but the two strongest stems and encourage them to grow tall. If this is not done, vines like wisterias and trumpet creeper will tend to make shrubs — in fact they are sometimes encouraged to grow as shrubs on banks or low walls. Grapes trained for height on the pergola receive entirely different training from those grown in the garden for fruit. Here again train to one or two long stems, removing all laterals the first year. Watch the tender tips of vines you are encouraging to grow tall lest the wind whip and kill them. For an emergency vine to fill in quickly, use turquoise-berry (solomonseal).

Though lovely enough to keep, it might be cut out after the grapes or wisterias have attained some size. It is excellent for quickly covering backstops to tennis courts. There is a lovely pink-flowering clematis advertised newly this year as blooming just after the wisterias. It sounds worth trying. Silver fleecyvine (*Polygonum baldschuanicum*) is another rapid-growing vine, and may be trained on lattices against the bare walls of a house. I have seen its feathery sprays in early autumn hanging in long festoons where they had escaped to the telephone wires, and swaying in the breeze.

• • • Cut down larkspur to the ground immediately after blooming, and it will begin at once to throw up stalks for its second bloom. If you cut it down only part way, the lateral shoots will throw up smaller stalks of bloom. If desired, you may fill the space with early cosmos or tall lemon marigolds. Hollyhocks may be cut to the ground as soon as their first beauty is gone, and they will also send up a second bloom of shorter stalks. This is far better than preserving their seedy stems in order to obtain the last lingering blossom.

Shear the Violas in July, as soon as they have become leggy, and they will make compact plants for fall bloom. Peonies may now be fertilized with bone meal or liquid manure, since they are forming buds for next year's flowers.

Some seeds of perennials may still be sown. Gather seeds of larkspur,

hollyhocks, sweet-William, orange wallflower, or Violas, and sow as soon as ripe. They must be kept cool and moist for best results.

SUMMER-FLOWERING BULBS

Summer-flowering bulbs offer much of interest. It is not too late to plant gladiolus for autumn blooming, allowing from sixty to ninety days, according to variety. The quickest to bloom is the orange primulinus Alice Tiplady. They look well planted in clumps behind the foliage of Siberian or Japanese iris.

Galtonia candicans may be used to replace the foxgloves. The drooping white bells are displayed on tall stalks. Sometimes it is hardy, but it is best taken up in winter.

Tuberose seldom do well unless started early in pots, but are always well-beloved. Try some of the single Mexican ones. The Peruvian daffodil or spiderlily — *Hymenocallis* (or *Ismene* as it is sometimes listed) — is a most unusual-looking fragrant white flower. It may be grown in pots or in the ground. Zephyrlilies (*Zephyranthes*) are very old-fashioned. They used to be seen in pots, but the little pink and white flowers make a most effective border which might be faced with dwarf ageratum. Agapanthus lilies are most effective in large tubs on the terrace and their immense umbels of lovely blue remain in bloom a long time. They are best left undisturbed from year to year and fertilized liberally with liquid manure when started into growth in the spring.

The vivid little orange tritonias may now be had in a variety of large-flowered hybrids ranging from scarlet to apricot and chrome-yellow. They increase rapidly, and I have known them to winter out of doors in favorable locations.

The immense flowers of the tuberous begonias are among the most showy of the summer-flowering bulbs, and they flourish in the dense shade, either in boxes or in the ground.

ADAPT THE PLANT TO THE PLACE

If one has somewhat unusual conditions to be met, it is better in choosing planting material to adapt it to the environment, rather than to struggle to make the environment fit the plant. On gravelly or light sandy soil I have seen pitch or Scotch or Jack pines flourishing lustily when more choice varieties of evergreens would be a total loss. This does not mean that they should not be planted carefully in as good soil pockets as one can supply, or that they should not be watered and otherwise taken care of — but other things being equal, the plant which has been chosen for a special set of conditions will thrive better than the one which has not.



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SUPERIOR IRIS OF TO-DAY

[Continued from page 55]

purple. Newtonia is a beautiful amber-colored pastel self having a frosty iridescence and golden beard which illuminates the entire flower. Magenta is a deep amethyst-violet, which is a new color for an iris. Sir Michael is a fine bicolor of blue and dark purple. The entire flower of High Tide is a soft dark lavender-edged yellow. Uncle Remus is an odd mulberry color. Dolly Madison is one of the best iris of any color. It is mauvette and lilac. Allure is an iridescent pink and lavender flushed with gold. Magnifica is an old favorite combining blue, white, and red.

THE cultivation requirements of the iris are simple. They grow best in a loamy soil of medium richness, but will prosper in any non-acid soil. The ground should be well drained, for the bearded species, unlike many of the other classes of iris, prefer a dry soil. If the drainage is poor, raised beds should be provided. Where the soil is heavy or sour, an application of lime will prove beneficial. The rhizome, as the iris root is called, does best in well-cultivated ground, for the fibrous feeding roots grow out and down eight to twelve inches, seeking nourishment and acting as an anchor for the plant. The rhizome is really a thick fleshy bulbous-appearing root containing a great amount of moisture. This part of the iris should be placed in the ground so that the top surface is barely above the soil and exposed to the sun.

The bearded iris grow vigorously from early spring until midsummer, at which time they become dormant and do not start growing again until the fall. Transplanting them during this dormant period produces the best results. The rhizomes are shipped long distances and reach their destination in perfect condition, the Pacific Coast growers shipping by mail directly to their Eastern purchasers. The iris is a particularly hardy plant and comparatively free from disease and insect pests. The rhizomes are subject to occasional root rot, but this is often caused by too much moisture or an acid soil.

Iris should be planted eight inches apart for immediate effect, or two feet apart if they are to be left in the same place for a number of years to form clumps. After three or four years, the original iris plant will have multiplied and formed a thick clump which should be lifted and divided. The older thicker portions should be discarded and the individual rhizomes replanted. Division is a simple matter, as the clump breaks naturally into its various segments. The top half of the leaves should be cut off to prevent evaporation. Good-sized divisions will bloom the first year after planting. These

new plantings should be watered once a week until the rhizomes have become established. Keep the ground well stirred so that it will not bake. Established plantings should be watered sparingly.

Iris may be planted at any time during the year, but too late planting in the fall in the colder states will result in the rhizomes being heaved out of the ground. Where winters are severe, a good mulch will prevent this heaving. Summer and fall planting is recommended. Keep the plants free from weeds and remove all the dead leaves. These dead or withered leaves will peel away at the base.

The iris will grow in partial shade, but prefer the full sunlight. Too much shade will prevent blooming. The flowers never revert or change color as insisted by some amateur growers. A plant will produce the same-colored blossoms year after year and the new divisions will do likewise. New colors can be produced only by crossing two varieties and growing a new type from the seed produced.

LIKE many other flowers, iris suffer from the gardener's habit of placing them in rows or in a solid phalanx, and treating them as a mass. Massing of a single color is effective, but the different colors show up best when separated. The flower is most attractive when varieties are separated and set in groups with shrubs for a background. A group planting is advantageous, for when the bloom has gone the foliage merges with the background.

In starting an iris bed or collection, the flower lover should make a plan of the planting. Keep each clump labeled so that duplication will be impossible. Friends often desire the name of a variety which strikes their fancy and will be disappointed if the grower does not have it.

The iris claims for consideration are many. First, they are perfectly hardy and grow in the coldest and hottest climates. Second, their cultural requirements are simple and they are practically exempt from diseases or pests. Third, their flowers are attractive as garden decoration or in a cut-flower display, the buds opening perfectly when placed in water. Fourth, their range of color is unsurpassed by any other flower.

Prices of iris are exceptionally reasonable when one considers the rapidity with which they increase. An average rhizome will produce an average of four new plants the first year and fourteen the second year after planting. This factor, added to the ease of cultivation, makes them one of the most popular flowers of the present day. A small investment brings lifelong returns and adds greatly to the beauty of any garden.

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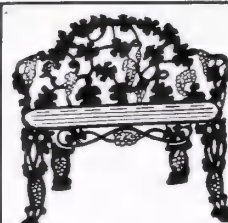


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UNDECORATED
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HOUSE BEAUTIFUL MAGAZINE

8 ARLINGTON STREET, BOSTON, MASSACHUSETTS

INDEX TO ADVERTISERS

July, 1931

Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On this page we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee or a deposit is indicated ■ please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful', 11 Arlington Street, BOSTON.

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DESIGN for the CRAFTSMAN AND
DESIGN for the MACHINE

[Continued from page 62]

they might want more vigorously.

All this is perhaps natural on the part of the conservative manufacturer who has his capital largely tied up in his stock, and natural also for the most aesthetically conservative of all peoples to submit to. But it leaves us far behind in the general progress toward modern, rational applied design. Now, however, a Lochinvar has just come out of the West to carry off the prize for the first real American achievement in design for furniture in quantity production. Kem Weber's furniture designs start from a study of functional and economic problems. His solutions are the result of his intimate knowledge of factory processes and the nature of his material, his talent for invention, and a fine taste in regard to line, mass, and surface effects that prevents the outcome from ever approaching the commonplace or offensive.

OUTSIDE of their attractiveness, these creations of Kem Weber's are most notable for two practical achievements. First, the great strength of bent hickory has been made use of, thus doing away with the ordinary wood joints in a most ingenious and novel fashion. Instead of the usual joint of some kind at a right-angle corner, as in the rails of a chair, the wooden member is thinned down to about three sixteenths of an inch, and then bent after steaming. The hollowed-out portion has been given the shape of an ellipse, and into each of these cavities fits a shaped upper part of a chair leg. The result is great strength of construction, and incidentally very slightly and practical rounded corners. This joint appears as a structural feature in various places, as in the back ends of drawers, where the sides and rear are made in one piece instead of three, in the armchairs shown, and in the corners of the head and foot panels of bedsteads.

SECONDLY, in the case-work examples the drawers and doors are constructed in two standard sizes which allow of various combinations and permit the assembly in conjunction with a standard door of a number of very effective pieces—buffer, bureau, and dressing table. Added to these mechanical innovations are agreeable surface effects gained through the use of a finely grained and colorful wood.

In a number of other lines appropriate and attractive designs for quantity production are beginning to appear. This has been

particularly noteworthy in many examples of silver flatware that have been brought out by our manufacturers in the last two years. In the past it has been a matter of pride with each important establishment to feature at least one excessively elaborate pattern simulating a fine, chased effect. Recently, however, all of these concerns have put on the market sets of flat silver relying for their appeal on fine outline and proportions and simple, interesting surface treatment—in other words, design skillfully and tastefully adapted for the machine.

THE talents of able designers have also been brought to bear upon the production of inexpensive glassware for the table and for containers. As a result we have some very lovely low-priced water glasses with black bases that rival the fine and relatively expensive products of the French designers which require touches of hand-work.

Our production of decorated table china has in the past been almost entirely limited to strong semi-porcelain ware with underglazed decoration for hotel and restaurant trade, and persons of taste with moderate incomes who desired something more individual for their home tables have been obliged to rely on importations from Europe or the Orient. Happily, at least one American manufacturer has entered this neglected field with ware characterized by its fine body color and unconventional and engaging surface decoration. It is perhaps worthy of remark that in the creation of attractive body colors with interesting textures free from any surface decoration would seem to lie the greatest opportunity for American manufacturers in this field of quantity production of tableware.

THE intent of this article is not to prove that machine products are more beautiful than craft work, but simply that the processes upon which we must rely for the greater part of our aesthetic satisfaction in household life are susceptible of producing fine things, both in form and in color, and even in plays of fancy, when we come to use the machine for what it is fitted for, and not for all sorts of incongruous effects. Out of such an attitude I think we can confidently predict that there will arise in time an art of the machine that will truly minister to our need for beauty in everyday life and form something of a fitting expression of the technical perfection that we have achieved in production.

House Beautiful



To be thrifty in Sterling

buy art before ounces
buy beauty before price

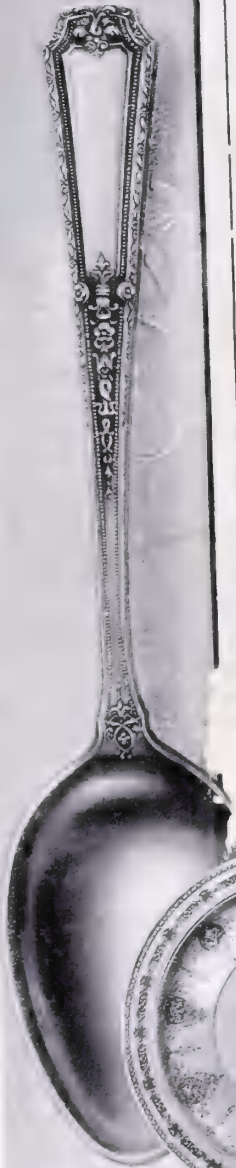
THE object of this advertisement is to tell you frankly how to get your money's worth in Sterling. Is a bronze statue a work of art or a few pounds of copper? Is a Sheraton chair a thing of beauty or a few cents worth of lumber? Wood can be beauty or just a kitchen chair.

Good Sterling is both Art and Beauty. Unfortunately, some Sterling pieces are being made which are unworthy of this Queen of metals. We want to tell you how to discriminate, even if you do not select Towle Sterling.* For we are one of the largest silversmiths, proud of our craft traditions which go back to 1690. We make only good Sterling, every piece a credit to the giver and to the jeweler who sells it.

HOW TO BUY GOOD STERLING DISHES

Ask for those which are made to match a flatware pattern. They are of superior quality and are made by the same craftsmen who make the flatware of the pattern with

Louis
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How to buy



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* TOWLE STE.

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TOWLE
Sterling Silver Exclusively
Newburyport, Massachusetts.



Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THESE quaint porcelain geese (Figure 1) make very stunning ornaments for mantel, table, or garden, and though I am seldom tempted to recommend mere ornaments, these have such obvious decorative qualities that one gladly forgives their lack of more utilitarian attributes. They are glazed white with orange-red bills and feet, and come in four different sizes, the dimensions given being the height of the taller goose: 6", \$5.00 a pair; 7", \$7.50 a pair; 9", \$15.00 a pair, and 15", \$30.00 a pair. Packing and shipping charges are extra. — FLORA MACDONALD, Inc., 39 Newbury Street, Boston.



Fig. 1

I ALWAYS think that of all kitchen and culinary tasks, slicing a tomato so that the result is appetizing is one of the most difficult. This annoying vegetable has a trick of slipping, so that the slices are painfully thin at one side and painfully fat at the other, and one is all inviting in appearance. Some inventive soul must have experienced this difficulty, for here is a tomato slicer (Figure

2) which at one fell swoop transforms a balky tomato into a series of neat, slender slices. It is very

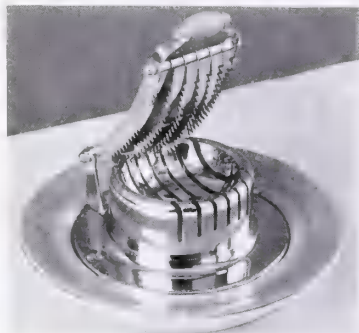


Fig. 2

decorative too, being made of chromium plate, which is easy to keep clean, and it fits into an attractive tomato-colored pottery dish, 8" in diameter, which holds the juice. The little handle of the slicer is the same color as the dish, which may also be ordered in green. Price \$4.50, express collect. — W. G. LEMMON & COMPANY, LTD., 820 Madison Avenue, N. Y. C.

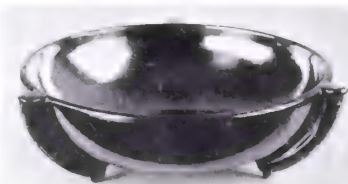


Fig. 3

IN the last few years there has been a tremendous interest aroused in the crafts of the Scandinavian countries; and although perhaps we are

all more familiar with Swedish products, those from Norway are equally attractive and truly artistic. In a fascinating little shop which shows only Norwegian arts and crafts I found the lovely bowl in Figure 3. It is of modern design, made by the Graverens potters at Stavanger, Norway, and the clay used is the native material found in the soil near Stavanger. The bowl is a beautiful platinum-black in color, which has the sheen of metal, and could be used for flowers or fruit. It is 11" in diameter, 3½" high, and costs the modest sum of \$3.75, express collect. — SIGNE KAVLI, 651 Lexington Avenue, N. Y. C.



Fig. 4

AT last I have found a bath towel (Figure 4) designed especially for men, and one that I think will instantly appeal to the masculine eye, which has been too long surfeited with ravishing pastel-tinted towels of obviously feminine persuasion. The most striking thing about these towels is their ground color of soft beige — white on the

reverse side — and the smart stripes of dark blue and red which edge the white border. And in addition to their good looks they are extremely substantial and absorbent. The yachting insignia is optional and any yacht-club flag may be substituted for the South Shore Long Island Yacht Club flag here shown. Or a monogram costing less than the yachting insignia may be used for mere landlubbers. The towels measure 24" x 47" and cost \$24.00 a dozen. Bath mats to match, 22½" x 36", \$5.75 each. Face cloths, \$4.50 a dozen. Yacht insignia embroidered in correct colors: face-cloth size 75 cents each, bath-towel \$1.25 each, bath-mat size \$2.00 each. Five-piece bath set, consisting of two towels, two face cloths, and bath mat, embroidered complete, \$16.75 a set. All prices postpaid. An ideal gift for the 'man who has everything.' — WALPOLE BROTHERS, INC., 587 Boylston Street, Boston.



Fig. 5

I KNOW a highly successful business man in New York, the head of a large organization, who trains his young executives by insisting that they keep 'experience records,'

WM. H. JACKSON COMPANY INVITES COMPARISON OF VALUES. . . .

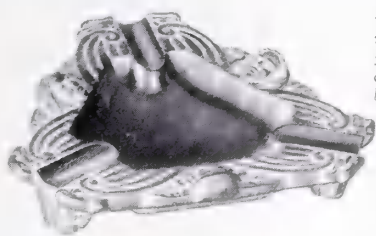
Words and pictures can do little more than suggest the beauty, distinction and interest which Jackson products will bring to your home.

To fully appreciate the rare charm of these superb furnishings and fixtures—to realize how adroitly the Wm. H. Jackson Company has transformed ordinary articles of utility into veritable *objects of art*—you should see and examine these lamps, tables, smoking stands, and trons, mantels, and many other distinguished and useful pieces.

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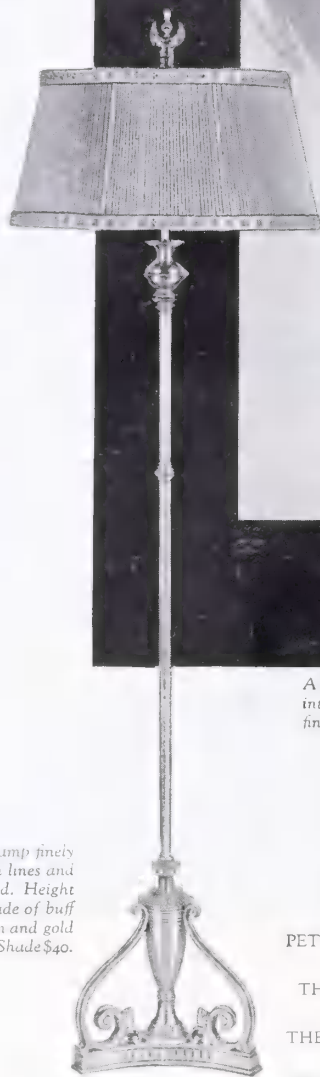
That Jackson *values* are unsurpassed you can prove conclusively by checking Jackson products piece for piece and price for price with those of comparable beauty and quality from other sources.

You will find Jackson products displayed at the Jackson Galleries in New York, Chicago and Los Angeles, and in other cities at the well-known establishments listed at the right.



Bronze Ash Receiver—unique in shape and design. Has character and sturdy beauty. 4" in diameter. Price \$8.

A handsome Floor Lamp finely modeled along Adam lines and richly finished in Gold. Height 5' 7½". Tailored Shade of buff colored silk with green and gold binding. Lamp \$175. Shade \$40.



A beautifully proportioned Table Lamp which transforms the "flaming torch" of olden times into a modern lighting fixture of rare charm and grace. Height 20½". Silver or Gold finish—with a Shade of silk, satin lined and attractively fluted. Lamp \$85. Shade \$33.



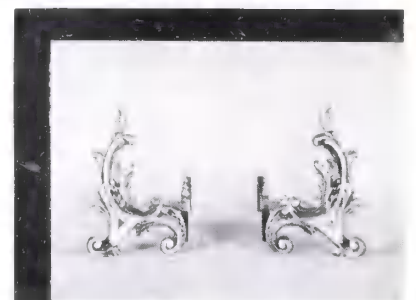
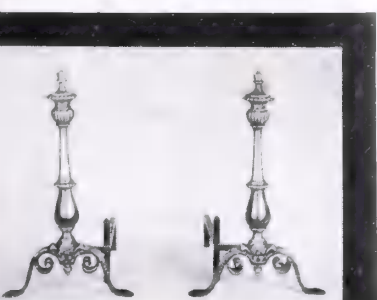
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Window Shopping



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Charges Additional

Drinks served on the porch or terrace, will have an added zest from these colorful pottery pitchers and tumblers. Hand-turned of "Sunset Mountain" Pottery. Interestingly shaped. Pitcher holds about two quarts. Colors: Turquoise Green; Ivory with Blue edges. Extra tumblers at 50c each. No. 1097—set as shown, \$4.00. Express extra.

The TREASURE CHEST
Asheville, North Carolina
Originators of **AUNT NANCY**
HAND HOOKED RUGS



The House of Wedding Presents



Coffee or Cocktail Tray
heavily plated on copper,
18½" long by 8" wide,
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FOR THE GARDEN WALL

Pottery Pigeons Imported from France
(No Two Exactly Alike)
11" High \$10.00 8" High \$7.50 7" High \$6.00
12 pigeons per set

MRS. WILTBANK

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MISS LARNUM'S SHOP
For Children's Dressing, 100 Years
Dresses, Coats, Skirts, Suits
SWEATERS, HATS, SHOES, ETC.
20 Brattle St. Cambridge, Mass.

—that is, notes of business meetings and transactions,—so that knowledge acquired by experience may be preserved to guide them the next time. It's an excellent idea, and one of his pupils, a young business woman, whose hobby is gardening, so took the lesson to heart that last year she kept a record of her gardening experience which proved invaluable this year. And now here is a garden book for the purpose (Figure 5), covered in green and brown awning cloth, tied with brown tape, with gay tulips in bright colors appliquéd on the cover, and a loose pocket to hold seed catalogues. Inside are pages of planting diagrams and charts, to guide you in starting a garden, and several blank pages on which you may make your own notes. Altogether a splendid idea, I think, for the garden enthusiast, and the perfect gift for a like-minded friend. The book is 11" x 13" and costs \$4.75, postpaid.—FRANCES LEE, 820 Madison Avenue, N. Y. C.

by the blind, who seem to weave with even greater skill and precision than those blessed with eyesight. There is a choice of very lovely colors—green, rose, pink, dark blue, Colonial blue, and also a mottled blue and white and mottled black and white. The rug measures 22" x 38", not including the fringe, and costs but \$3.75, including expressage.—THE BLINDCRAFT SHOP, 39 Newbury Street, Boston.



Fig. 7

WE are by now well into the season when one of the most pressing problems is the gift for our weekend hostess. It must be something which is not too personal or too ostentatious, and at the same time is 'different'—and what shall it be, we sigh? An ingenious little shop in New York has hit on a capital small gift: an attractive French box (Figure 7), the cover

THERE always seems to be a place for one more attractive rug, and the one shown in Figure 6 is ideal for any spot where a small rug is needed—the bathroom, beside a bed, or in a small hallway. It is of chenille beautifully hand-woven

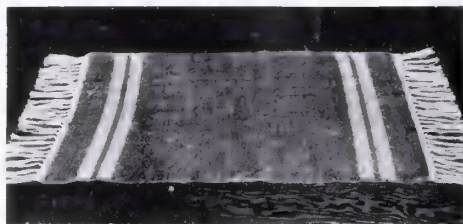
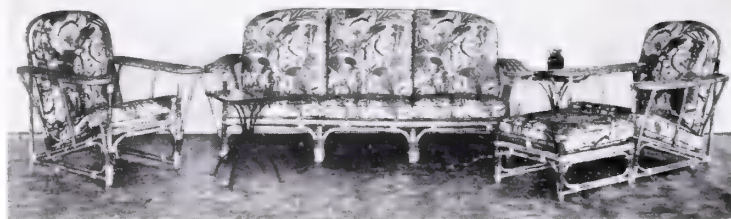


Fig. 6



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We are constantly furnishing Prominent Homes, Hotels, Clubs, and Yachts with the Most Distinctive Reed and Rattan Furniture.

WEATHERPROOF FURNITURE FOR THE OUTDOORS

New Catalogue of Reed Furniture sent for 25c

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Specialists
in Sun-Parlor
Furnishings.

Imported
Decorative
Fabrics



THE FLYING CLOUD

This quaint reproduction in color of the famous clipper ship, built by Donald McKay in 1851, will add charm to a summer interior.

Gilt framed, with black and gold glass mat, as shown, the outside measures 28½ x 22". Price \$35.00. Simple black and gilt frame (no mat) \$22.50. Unframed, \$12.00.

Send for Circular C-1 for
illustrations of Flying Cloud,
Game Cock and Westward Ho.

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4 Park Square, Boston, and Arlington, Mass.



no clown's balloons sail more joyously
through the air than the gay polka dots
around these lovely crystal glasses.

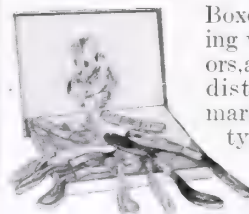
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at fine shops or direct



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HERE ARE GAY RIBBONS For everyone and everything



Boxed in alluring wanted colors, and with the distinguishing marks of quality and value. Modestly priced at \$1.00.

Postage prepaid in U. S. A. Check with order

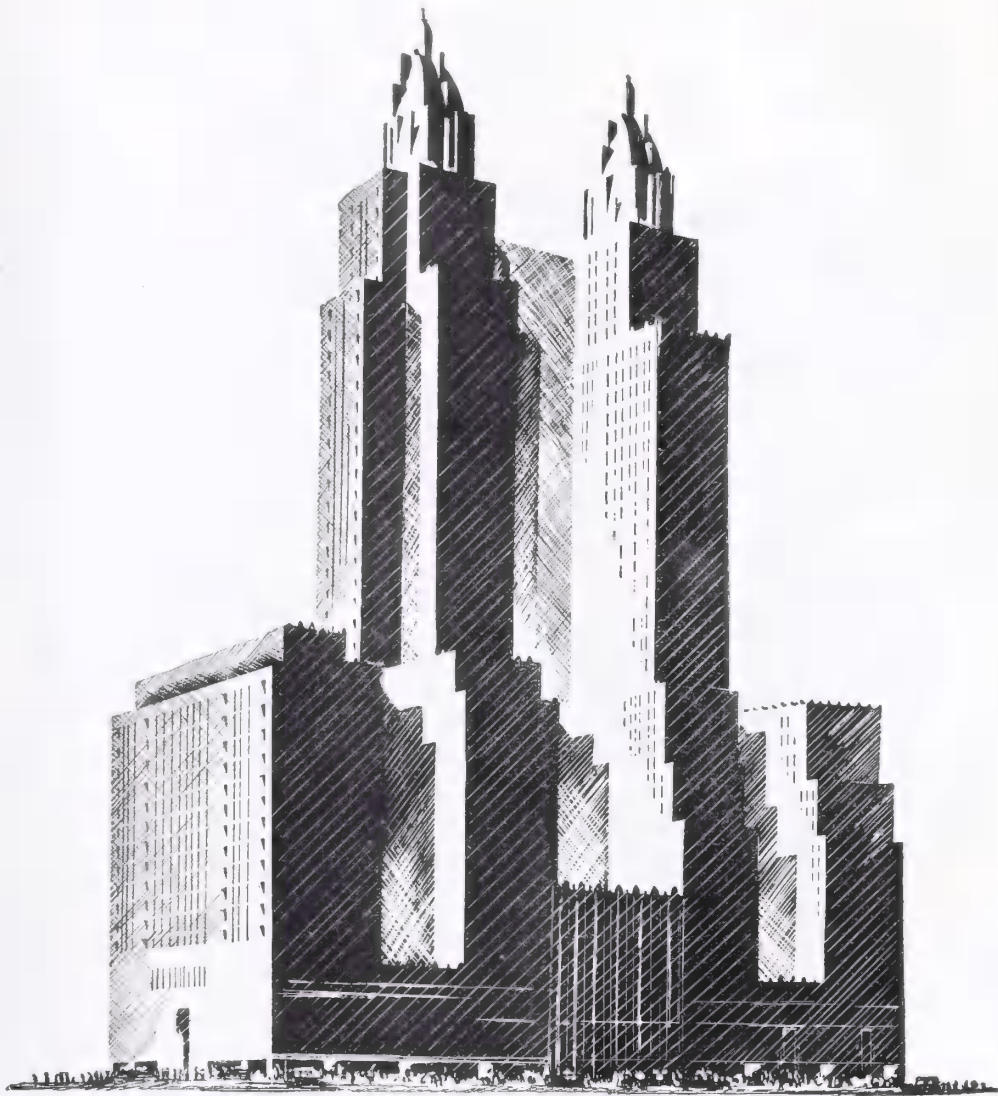
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CHIMNEY
ORNAMENTS

Nature Studio
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THE WALDORF-ASTORIA

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Fig. 8

HOW to keep the children amused on rainy days is a problem which perplexes even the most inventive mothers and one I now propose to solve by suggesting the doorway theatre illustrated in Figure 8. It is a very simple yet fascinating marionette outfit, guaranteed to keep children amused for hours on

end provided their elders do not appropriate the show for their own entertainment. It consists of two adjustable rods which fit into any doorway, one holding the two lower curtains, which may be drawn or opened, and the other the stationary upper curtain, which hides the person working the puppets. There is also a back drop which may be fastened to a card table in the rear. All the curtains are made of black sateen decorated with silver stars, moons, and prancing horses. This part of the outfit costs \$15.00. Strings are cleverly attached to various parts of the marionettes so they can be worked in a most lifelike manner. The clown stands 19 1/2" high and costs \$15.00, and animals to accompany him, all in correct scale, may be had for prices ranging up to \$10.00, the dog shown costing \$1.00. All prices prepaid. — THE ORONO PUPPETEERS, c/o Mrs. N. R. Bryan, Orono, Maine.

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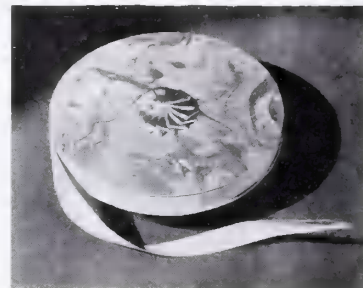


Fig. 9

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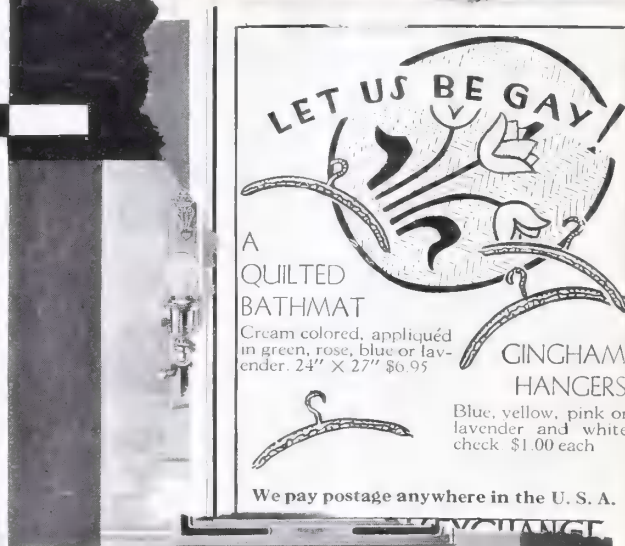
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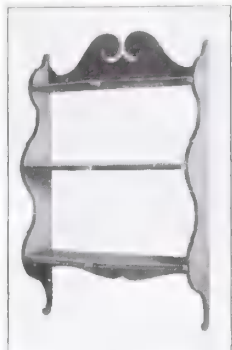
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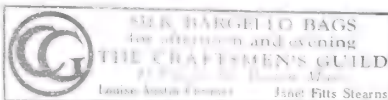
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this tape for pasting his prints on the mounts. The family discovered one day that his sticker tape was just the thing for pasting the sides and ends of packages, and descended on his studio, so that in desperation he presented us with rolls for our own use that he might be left in peace. Now I have found (Figure 9) the same sticker tape, done up attractively, however, in a container with a decorative top in blue and gold, which unwinds easily, which looks pretty enough to take its place in the most punctilious room, and which will be a source of constant joy to you. The roll is 5 1/4" in diameter and the cost is \$1.00, postpaid. — E. H. CHUTE, 7 University Avenue, N.E., Minneapolis, Minnesota.

YOU may not be at all excited by this rather prosaic illustration (Figure 10), but when I tell you its history, I am sure you will be as thrilled as I was when and the curious object. For nothing less than shears, for cutting the edge of the trees or around the edge of flower beds, running easily on two little wheels and worked by pressing the handle, which has a spring. This ingenious contrivance has away forever those hours of kneeling pain. The handle bends and is back in order to the edge of



Fig. 10

the lawn or flower bed looking ship-shape, for you stand up and walk around easily while the shears do the work. This boon to all gardeners is made of steel; it is 37" high, and the price is \$2.75, postpaid. — MAX SCHLING SEEDSMEN, INC., 618 Madison Avenue, N. Y. C.

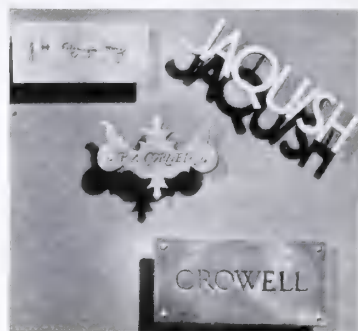
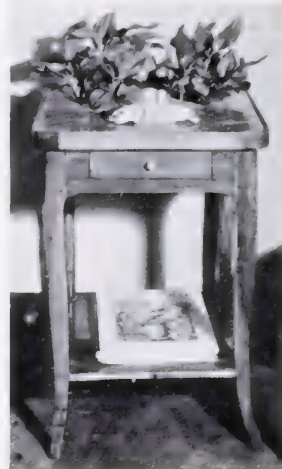


Fig. 11

A DOOR PLATE is not only an extremely useful device to guide wandering guests and stray telegraph boys, but it gives to one's house the satisfying effect of a permanent home. So I am glad to encourage the revival of this old-fashioned device by showing you in Figure 11 some very modern and unusually attractive name plates. They are produced by a cutting process which ensures a sharp definition of the letters, and may be had in brass, bronze, chromium finish, or, at a slight extra cost, in iron. Interesting

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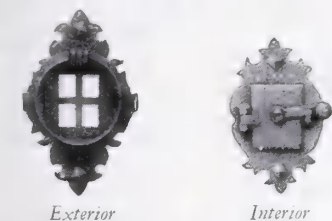
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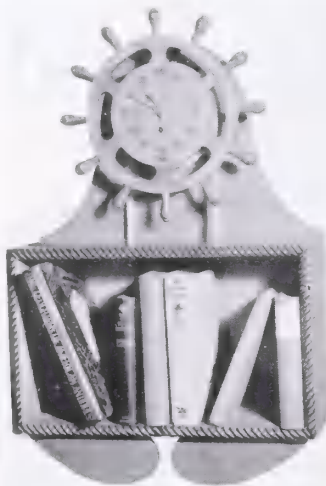


Fig. 12

DRIVING out on Long Island one day recently, I stopped at a lovely old house which houses a charming shop, and there I discovered one of the most unusual 'finds' I have come across this season — a nautically inclined wall rack for books, surmounted by an eight-day Gilbert clock, which is made in the shape of a ship's wheel (Figure 12). Connecting the bookshelf with the clock is a ship's rope, and the rope motif is used in the carving around the shelf. The whole thing is made

of maple and birch, and the clock is guaranteed for one year. If you have a ship room in your country house, here would be the perfect clock and shelf, and it would fit just as happily into any house or apartment furnished in the Colonial manner. The over-all measurements are 19" wide by 29" high, and it costs \$19.75, postpaid east of the Mississippi. — THE BOULEVARD SHOP, 220 Northern Boulevard, Flushing, Long Island.

ARTISTS in flower arrangement have long realized that the stems, seen through water, afford as much pleasure to the eye as the blossoms themselves, and for this reason they often use vases and bowls of clear glass. I thought of this the other day when I saw the charming and unusual flower holder and bowl shown in Figure 13. The stand is of hand-wrought iron, and the little glass bowl is placed just



Fig. 13

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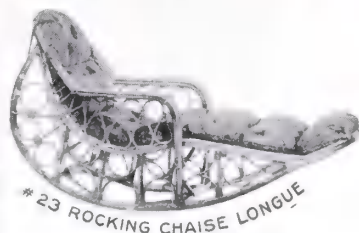
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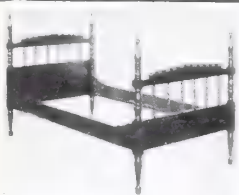
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high enough so that the stems of the flowers show to perfection. The stand is 13½" high and at its widest point 11", and complete with the glass bowl it costs \$3.75, express collect. Within a reasonable distance of New York, so that the flowers will not fade, it may be ordered, filled with fresh blossoms, for \$5.50, collect, or with a pottery dish which fits into the holder, filled with cherries, for the same price. — ALICE MARKS, 19 East 52nd Street, N. Y. C.

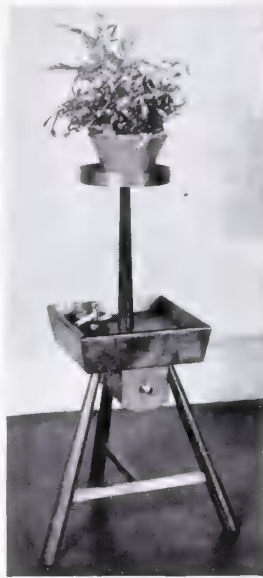


Fig. 15

CAN'T you imagine how convenient this little table (Figure 14) would be for tea on the

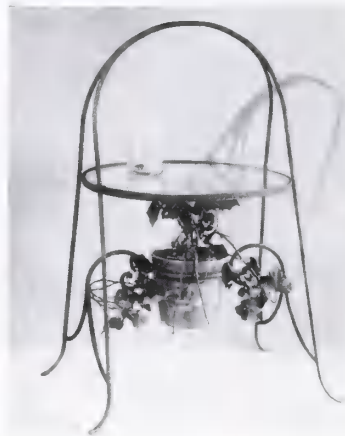


Fig. 14

put to a variety of uses. It is hand-made of pine, with the same sturdy construction as that used in the original table, and may be finished in either walnut or maple. It stands 31" over all, the square tray measuring 11" and the circular top 7½" in diameter. The little drawer with its brass knob is an added convenience. The price is \$18.00, which includes crating. Express will be collect. — THE CRAFTSMEN'S GUILD, 15 Fayette Street, Boston.

Mary Jackson Lee

terrace or in the garden? It is made of wrought iron in an antique green finish, with a removable glass tray, and underneath is a holder for a pot of flowers or ivy. The tray is 14" in diameter, and the table stands 26" high, to the top of the handle. It costs \$12.50, express collect. — THE REED SHOP, 117 East 57th Street, N. Y. C.

THE original of this quaint stand (Figure 16) came from Rouen, France, and was used as a lace maker's table, but in this country it may be

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This house recently won the gold medal award at the Southern Architectural and Industrial Arts Exposition.

It is beautiful because of its design and its color — the lasting, brilliant white being obtained by the use of the famous Cabot's DOUBLE-WHITE. It is homelike and comfortable the year round, because it is insulated against heat and cold with Cabot's Quilt. "We used Cabot's Quilt in all side walls and sloping portions of ceilings," say the architects. "We find it a very effective and economical insulator as compared with other products."

And not only compared with other insulating products is Cabot's Quilt economical. It is less expensive, both when you build and later, to insulate with Cabot's Quilt. A Quilt-insulated house requires a less costly heating plant and small radiators, and the amount of fuel consumed in such a house is from 20% to 35% less a year. *Mail the coupon below for our interesting and valuable Book, "Build Warm Houses."*



The prize winning residence of Hugh Goforth, Esq., in Nashville, Tennessee; Architects, Barber & McMurtry, Knoxville, Tennessee. Cabot's Quilt used on all side walls and in sloping portions of ceilings, and Cabot's DOUBLE-WHITE Collophane on all exterior walls.

Cabot's
Heat-Insulating, Sound-Deadening
"Quilt"



Made by the Makers of the famous Cabot's Creosote Shingle and Wood Stains and Cabot's Collophane, for use instead of paint.

Samuel Cabot
Inc.

141 Milk Street, Boston, Mass.

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Name

Address

HB-8-31

GLASS

BRINGS BEAUTY INTO THE
HOME



Home of Charles and Kathleen Norris, Palo Alto, California. Birge M. Clark, Architect, Palo Alto, California; Wells P. Goodenough, General Contractor

The effect of beauty in your home and surrounding your home is lost unless the glass in your doors and windows portrays it truthfully and clearly.

Libbey-Owens-Ford Flat Drawn Window Glass will add greatly to the warmth and charm of your house—because its sparkle and brilliance of finish are lasting. It adds a permanent distinction to your home.



Below is the label which appears on each light of L·O·F "A" Quality Glass. Printed blue for double strength and red for single strength.



Consult your architect and get his suggestions on glazing your new home. Let him tell you how fine glass enhances the tone and atmosphere of your house—besides adding greatly to its exterior beauty.

Each sheet of Libbey-Owens-Ford "A" Quality Glass bears the label shown here. Look for this label on the Glass which goes into your home.

LIBBEY-OWENS-FORD GLASS COMPANY
TOLEDO, OHIO

Listen to Floyd Gibbons every Sunday evening at 10:15 Eastern Daylight Time, over WJZ and associated NBC stations.

Manufacturers of Highest Quality Flat Drawn Window Glass, Patterned Plate Glass and Shatterproof Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee

LIBBEY-OWENS-FORD
QUALITY GLASS

[For further information about items mentioned see notes on page 105]

WHAT'S NEW



IN THE BUILDING FIELD

● A booklet full of excellent suggestions is *Now You Can Blow Year-Round Comfort into Your Home*. This tells of a new form of insulating material which can literally be blown into the walls of any house, old or new. It is made of rock wool and is fireproof, as well as forming most efficient insulation. The operation of inserting it is very simple, as the material is blown through hoses by compressed air directly into the walls, the entire job being done outside the house after removing a row of clapboards or a few shingles. A product of *Johns-Manville Corporation*.

● There is a new type of interior white paint called *Sunflex*, which possesses many unusual advantages, among them being high reflection value, extreme opacity, and the fact that it can be applied to surfaces not thoroughly dried. It produces a permanent coat which is brilliant white but without glare, and with a light reflection of over 90 per cent. Made by *Craftex Company, Boston, Massachusetts*.

● Moths are the terror of every housewife, and yet few houses are equipped with a cedar closet where clothes may be stored, safe from the ravages of these destructive pests. *The Manual of Super-Cedar Products* will tell you just how to construct an efficient cedar closet, and it is very important that this work be done according to the specifications outlined if the closet is to be really moth-proof, since it takes more than a pleasant aroma of cedar to discourage a persistent moth. This valuable booklet of instructions is published by *George C. Brown & Company*.

● A new insulating material—*Fir-tex*—is made of pure Douglas fir fibres, the fibres being water-proofed and so skillfully interlaced that no filler or binder is needed to give it strength. This insulating material is not laminated, and so offers a maximum amount of insulation and sound absorption. Manufactured by *Fir-tex Insulating Company, St. Helens, Oregon*.

IN FURNISHING

● A real wood veneer backed with paper and made in Japan is called *Okame Wood*, and is particularly suited to modern interiors. It is made by hand, the wood veneering being first cut into short strips and then pasted on wallpaper rolls in squares, in basket-weave, diamond, or chevron all-over matched patterns. Several different woods are now available—*kiri*, willow, oak, and cryptomeria—and they can be finished in any way desired. A very lovely effect is obtained by using willow veneer over a colored

paper backing, the color showing through the semi-transparent veneer. This is a product of *F. C. Davidge & Company, Ltd., 1 Wellington Street, West, Toronto, Canada*.

● A very interesting book, beautifully bound and just published, is *The Bathroom, a New Interior*, which includes fifty designs of bathrooms, many of them in color. These designs were selected from those submitted in the competition recently held by the *Standard Sani-*

WHAT'S NEW

[Continued from page 104]

ary Manufacturing Company, in which architects from foreign countries as well as from every section of the United States competed. It is full of both artistic and practical ideas for the design and decoration of bathrooms of every variety, prizes having been offered for bathrooms of limited as well as unlimited price. Published by the Standard Sanitary Manufacturing Company.

● A great deal has been written about window draperies appropriate for different period styles.

but comparatively little attention has been paid by either manufacturer or decorator to *period patterns for lace or net glass curtains*. One company, however, has been wise enough to secure the services of various artists outstanding in their special fields who have designed curtains for particular periods. Joseph Urban has designed an unusual series of tailored net curtains for modern windows, Lurelle Guild for Colonial interiors, and Joseph Platt for Georgian windows. These are produced by the *Scranton Lace Company, Scranton, Pennsylvania*.

IN HOUSEHOLD EQUIPMENT

● Practical ideas that will appeal to every home owner are contained in the booklet *Modern Kitchen Planning*. It explains the science of kitchen design and shows how best to plan for the 'Circle of Work' which has changed the old-fashioned kitchen into a convenient laboratory. It especially emphasizes the importance of built-in cabinets which have also been planned on scientific principles, and which not only save valuable space, but contribute greatly to the efficiency of the kitchen. Published by the *Built-In Fixture Company*.

● A new awning which has many practical advantages is the *Vail Shutter-Awning*, made entirely of wood and metal. It is custom-built to fit any window and may be ordered in any desired color. The beveled wooden blades which form the shutter may be either closed for complete protection or slanted open to allow for greater ventilation, and are easily operated from within. The shutters are sturdily built to last a lifetime and so may be left on the year round if desired. The unlimited choice of color makes it possible to use contrasting shades on a house where more color is needed, or a color blending with the walls of the house. A product of the *Bostwick-Goodell Company, Norwalk, Ohio*.

● Hot-water radiation has long been recognized as one of the most satisfactory methods of heating, and the new *Ideal Arcola Gas Boiler* now makes possible completely automatic hot-water heating for the small home. No basement is needed in which to install this boiler, as it works efficiently at the same level as the radiators and is so clean and compact that it need not be hidden from view. All the mechanical advantages of the larger gas boilers are incorporated in the Arcola, including the advantage of having the controls centered in one valve and operating as a complete unit. A product of the *American Radiator Company, 40 West 40th Street, New York*.

● A portable wireless *Eveready electric wall fixture* containing its own battery has just appeared and fills a long-felt want. It may be used in closets or other places not easily wired and is especially useful in garages, summer cottages, or boats, where no electricity is available. The bulb of this 'Wall-ite' fixture, which gives a bright enough light for reading, is covered by an opaque oval glass, bound by a slim band of nickel. A product of the *National Carbon Company, Inc., 30 East 42nd Street, New York*.

Further information regarding the above products may be obtained by writing direct to the manufacturer

To obtain any of the following booklets, check the list below and return to us with stamps to cover charges where mentioned

- ☐ The Bathroom, a New Interior. Price \$2.00
- ☐ Now You Can Blow Year-Round Comfort into Your Home
- ☐ Manual of Super-Cedar Products
- ☐ Modern Kitchen Planning

Readers' Service, House Beautiful Corp.,
8 Arlington Street, Boston.

Please send me the booklets checked above.

NAME

ADDRESS

Restored and Modernized for Another 150 Years



Architect Howard T. Yates, Syracuse, N. Y., transformed the old Huntley Home in Dewitt, N. Y. (in the family over 150 yrs.) by using WEATHERBEST Colonial White Stained Shingles over old sidewalls, further beautified with a WEATHERBEST roof in Green.



Your Architect, Contractor or Lumber Dealer Can Help You, Too

IN 1923 the idea first originated — of laying WEATHERBEST Stained Shingles over old siding to modernize old homes. In 1927 a nation-wide WEATHERBEST Contest, with prizes amounting to \$2,750.00, furnished some thirty prize winners out of several hundred contestants, part or all the expense of modernizing. A second Contest repeated in 1929 did the same thing for an equal number out of several thousand contestants.

These figures show how rapidly lumber dealers, contractors and architects are pointing out to home owners the simple, economical way to change appearance and improve architectural lines of homes that are growing old.

WEATHERBEST Stained Shingles... for many years proven to be the most economical sidewall material for new work... are also proving to be the most practical way to cover up shabby exteriors of old homes — to make new values either for occupancy or for sale.

WEATHERBEST Stained Shingles are the quality stained shingles of national reputation... backed by our nineteen year policy: "Not to cheapen materials or process to meet price competition."

WRITE for a practical book showing examples of homes modernized the WEATHERBEST Way. If you will send kodak or other picture of your present home, our FREE Sketch Service Dept. can show you how exterior changes may be made at lowest possible cost. You can increase the sale and living values of your present home two to four times the WEATHERBEST Way.

"Before"



Service Sketch



"After"



WEATHERBEST STAINED SHINGLE Co., Inc. Plants: N. Tonawanda — Cleveland — St. Paul
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Enclosed is 10c (stamps or coin) to cover postage and handling.

Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full colors for new work.

☐ Send booklet on Modernizing and Reshingling Old Homes.

☐ Enclosed is kodak or other picture for FREE Service Sketch.

Name Address



*'T is fine to see the Old World, and travel up and down
Among the famous palaces and cities of renown. — HENRY VAN DYKE*

CALENDAR FOR SEPTEMBER

AUSTRIA
September 6

Fair at Vienna, until the 13th

ENGLAND
September 6
September 9

Three Choirs Festival, Gloucester, until the 11th
Sheep-dog trials at Thelkeld, near Keswick

FRANCE
September 10

A mediæval mystery play enacted by young girls is given at Alise-Sainte-Reine, in Burgundy, in honor of Sainte Reine, a third-century martyr

HOLLAND
September 15

Opening of Parliament by Her Majesty the Queen

SCOTLAND
September 3

Highland games, until the 10th, Braemar, Scotland

SPAIN
September 8

Fêtes, bullfights, typical dances, fireworks, and concerts at Salamanca, until the 21st

WHO can stay long in Switzerland and not fall in love with its bears? Big, little, and middle sized ones, carved out of wood and wholly engaging, the little wretches lure you into buying them from every toy-shop window. But you see them at their lordly best in Berne. For Berne is the bear's own citadel.

In that arcaded high mediæval town coy little mascot bears peep out round almost every statue, and flourish little swords or guns at Bernese heroes' feet. Small grave bears in armor stand valiant guard across the house fronts, while gay young blades of bears frisk round bright-colored fountains in the streets. A troop of clockwork bears go marching along the famous old Zeitglockenturm just as the hour strikes. And over the Nydeck Bridge, in the Bärengraben, are real live bears in dens, the fat and pampered patron saints of Berne.

When you've seen the alpenglow from the Bundes-Terrasse, and nodded to the bear fountain in the Bären-Platz, turn down the picturesque old Marktgasse. Beneath its buttressed dim arcades shop windows glow like fireflies all day long. Across the wide Kornhaus-Platz, past the droll blue-and-gold Zeitglockenturm, you follow the tramline down the steep street to the Bärengraben. All Berne comes here at sunset to bring carrots to its bears, and sugar buns; to admire the portly grown-up bears and smile upon the waggish baby ones.



Back in the Kornhaus-Platz you'll find steps that lead down to the Kornhaus-Keller, a splendid great-arched hall built underground. Once the municipal wine cellar, now it is like a setting in a gay old German opera. At the far end a little band plays happily beside a vast beer barrel; you sit at hewn-oak tables where a cheerful *Fräulein* brings cold German beer, gold-dark in earthen steins, and the pinkest, most enormous sausages. And if you're very lucky, you'll hear real yodeling echo round the Kornhaus-Keller walls!

J. L. R.

SOME fine midsummer's day in London Town hail a red bus bound for Hampton Court. You'll want to ride on top, for the road winds beautifully between low-lying hills through fields where poppies blow among the hedgerows.

You'll lunch, of course, at the Mitre. Its green pea soup is famous far and wide, and the roast young lamb there is the honest glutton's dream. As for the cellar

— try a fine old tawny port when the cheese comes on (it *should* be Cheshire) and then decide for yourself.

In the royal gardens at Hampton Court blue iris circle the lily pool; about those quiet meadows the same great oaks have stood for centuries, and in the shadow of Henry's palace lies the famous Maze (that labyrinth of high green box is more bewildering than you'd dared to hope). It is an idyl of an English day you'll spend there, serene as only England's days can be.

And when at last you turn your face toward London, take the river boat as far as Richmond, floating slowly down the Thames between the loveliest of gardens. Long grasses trail the very water's brim, and old willows lean above those shallow banks where almost every garden moors a house boat of its own. They are enchanting boats, these house boats, like pretty toys, their wide decks cool beneath bright awnings, glowing flower boxes on every boat, filled with the bluest cornflowers, with great Michaelmas-daisies, with geraniums gay as flames.

And everywhere about you, white-clad, relaxed, is England having tea. Tea in low cushioned chairs upon the house-boat decks; tea on the shaven lawns beside the river bank; tea in each little punt and rowboat for miles along the Thames, as far as you can see. 'What do they know of England' who have never been on the river at tea time in summer between Hampton Court and Richmond?

J. L. R.



THERE is a trip by autobus through the spectacular scenery of the High Pyrenees which is both a delightful and an unusual experience for those who like to avoid the tourist-trodden ways.

As soon as you leave Biarritz, with its sophisticated casinos, hotels, and *plage*, you come into peaceful valleys where the Basques have lived, literally, from time immemorial, where they still pursue their quaint peasant ways, oblivious of the civilization so near at hand. You pass old women riding atop their two-wheeled ox-carts, piled with fagots or vegetables, or walking along driving a cow to a distant marker. You see young boys lying on the warm hillsides while their goats nibble the sparse grass. You see quaint little houses along the roadside, each built by a bridegroom for his bride and bearing their names crudely carved on the stone door lintel: Pierre et Marie, Jean et Suzanne.

The bus climbs into the High Pyrenees, where you can snowball in July, where you skirt the edge of precipices breath-takingly sheer and steep. You pass through deep rocky gorges with their swift-running green-gray streams fed by the mountain glaciers. These mountains are more glorious than the Alps because they are wilder, than the Dolomites because they are more rugged.

You stay overnight at such delightful resorts as Cauterets, Bagnères-de-Luchon, and Font-Romeu.

You can stop off whenever you like and take the bus another day. Every town appeals as a

possible stopping point. Cauterets, a famous spa, offers mountain climbing and horseback riding over the border into near-by Spain. Luchon is a charming town where you can take a funicular railway to the luxurious hotel of Super-Bagnères, set on the very crest of a high mountain and commanding the most superb view. The hotel at Font-Romeu is equally remarkable and offers all sorts of sports winter and summer.

After Font-Romeu, the route branches, and you can continue straight through to the Mediterranean, or, what is infinitely more fascinating, go up through Quillan to the enchanting mediæval town of Carcassonne, whose turrets and fortified gates rise up across the river as you approach, like a tower out of a dream.

In Carcassonne, which has been restored to its exact mediæval appearance by famed archaeologists and architects, you can stop at the charming little Hôtel de la Cité in the very midst of fortified towers dating from the fifth century.

Watch turrets with double portcullis, and dungeons of the Inquisition. Walking its narrow cobbled streets on a moonlight night, gazing through its arched stone gateways, with the carved saint above, at its lofty spires and crenelated walls, you forget there is a modern world. For beauty, for variety, for interest, I know of nothing to surpass this trip through the Basque Pyrenees.

E. L. M.

IN the many descriptions of Cornwall, I have seldom seen mention of Truro as a centre for excursions. It seems to me admirably situated for a 'point of departure,' and it appealed to me because I found there the hotel which united comfort and æsthetic satisfaction as completely as any I saw in England — the Red Lion in Boscawen Street. The Red Lion refuses to be called an inn, and insists upon the dignity of hotelism. But it is really an old inn modernized and enlarged, and it has not allowed new conveniences to destroy the old-time charm. It rambles about, with steps up and down to varying levels, and the main stairway, with its dark oaken carving, is most impressive. One of my tests for an English hotel was whether hot water arrived before dinner as well as in the morning. At the Red Lion it did, and in an ample pitcher. Also the grate fire in the



BEAUTIFUL SPAIN



Santander, Magdalena Peninsula from Royal Hotel



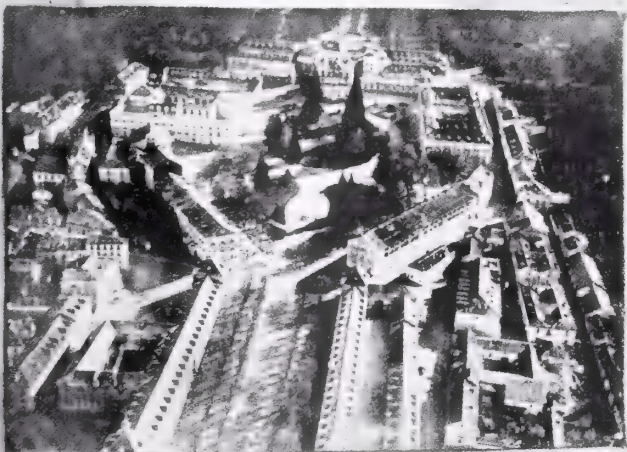
General View of Avila



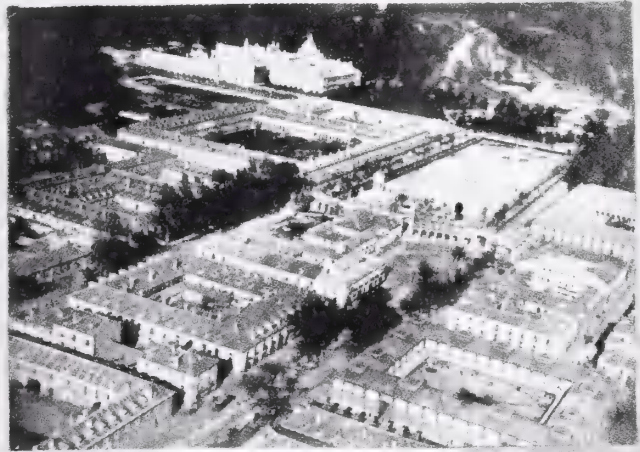
Toledo seen from orchards



Salamanca. The Cathedral and the Tormes



La Granja. General View



Aranjuez. General View

VISIT Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, or any other Travel Agency.



He wanted a \$500 signature and we got it for him

A FAMOUS English author was at a United Hotel. He felt the manager had gone out of his way to make him comfortable, and often expressed a desire to show his appreciation. One day the manager asked if he would mind autographing one of his books, for a friend. Though he seldom signed his books, the author gladly sent the manager's friend a \$500 autograph.

It is our business to make every guest as happy as our author friend! We think *extra service* counts even more than our larger rooms . . . and popular priced dining places.

Extra service at these 25 UNITED HOTELS

NEW YORK CITY's only United . . . The Roosevelt
PHILADELPHIA, PA. . . . The Benjamin Franklin
SEATTLE, WASH. The Olympic
WORCESTER, MASS. . . . The Bancroft
NEWARK, N. J. The Robert Treat
PATERNON, N. J. The Alexander Hamilton
TRENTON, N. J. The Stacy-Trent
HARRISBURG, PA. The Penn-Harris
ALBANY, N. Y. The Ten Eyck
SYRACUSE, N. Y. The Onondaga
ROCHESTER, N. Y. The Seneca
NIAGARA FALLS, N. Y. The Niagara
ERIE, PA. The Lawrence
AKRON, OHIO The Portage
FLINT, MICH. The Durant
KANSAS CITY, MO. The President
TUCSON, ARIZ. El Conquistador
SAN FRANCISCO, CAL. . . . The St. Francis
SHREVEPORT, LA. The Washington-Youree
NEW ORLEANS, LA. The Roosevelt
NEW ORLEANS, LA. The Bienville
TORONTO, ONT. The King Edward
NIAGARA FALLS, ONT. . . . The Clifton
WINDSOR, ONT. The Prince Edward
KINGSTON, JAMAICA, B.W.I. The Constant Spring



TRAVEL

[Continued from page 106]

drawing-room was more than a handful of coals. The gay chintz hangings of my bedroom made me feel at home and happy, and the linen sheets and pillowcases invited to rest.

Truro itself is an attractive town — not exciting, but comfortable and prosperous. The cathedral is modern, but it adds picturesque-ness, especially as one looks back at it from the river. Truro and its cathedral are supposed to have given Hugh Walpole suggestions for his imaginary cathedral town, as he spent part of his boyhood here.

Many interesting trips can be taken from this centre, as busses run to most of the important places in Cornwall.

If one likes to see a place in its everyday aspect and not as it dresses itself up for tourists, if he enjoys a town which is solid and dignified, but small enough to let him escape easily into the attractive green country round about, if he cares for comfort and cleanness with a touch of the picturesque which gives England its charm for the visiting American, let him 'bus' to some of the more spectacular regions of Cornwall, and at night, after a good dinner, let him roll into the Red Lion's linen sheets, put his feet against the friendly hot water bottle, and sleep the sleep of the satisfied.

C. F. McI.

It is very true that we often don't see the things nearest us, and how many people go to Paris in mid-summer and only get out of the city to make the conventional excursions to Versailles, Saint-Cloud, Saint-Germain-en-Laye, and perhaps Fontainebleau, ignoring many less-frequented, but charming spots of interest under their very noses!

Nearly everyone goes sometime to Chantilly to see the Château with its lovely park, but not nearly so many, after having lunched pleasantly, say, in the garden behind the Hôtel du Parc, go on for a few miles and cross the river Oise to the little town of Saint-Leu d'Esserent. It is well worth a visit, if only to see the old abbey church perched at the highest point over-

looking the river. One of its principal claims to fame is the curious placing of its flying buttresses.

Senlis, between Chantilly and Compiègne, is a picturesque town with a good inn, and, if one gets as far as Compiègne, one should drive through the beautiful forest of that name (which, in spring, is all carpeted with daffodils) to the Château de Pierrefonds. This fairy-tale castle is well known, but it is surprising how many people never get there! Its towers and turrets, above the tree tops of its wooded hill, will carry anyone of imagination back to stories of his childhood — enchanted princesses, gallant knights, and all the panoply of fairyland.

If one wishes to return to Paris by a different route, the road to Crépy-en-Valois will take one by a village called Morienvall, where, under a hill, stands a church supposed to contain the earliest example of ogival vaulting, — the beginning of Gothic architecture, — rather crude and naïve, and most interesting.

The Château of Ermenonville, where Jean Jacques Rousseau died, is not so many miles away, and nearer Paris stands the Château d'Ecouen, a fine specimen of the architecture of Jean Bullant.

When in Fontainebleau on a summer afternoon, drive to Montigny-sur-Loing — preferably on a week day, there are usually too many motorists on Sunday — and have lunch or tea at La Vanne Rouge, a charming inn where one sits at a table beside the swift-flowing Loing, a tree-shadowed little river where fishes dart in and out of the swaying water cresses.

Or, beyond Saint-Germain-en-Laye, drive along the forest's edge and lunch at the inn at Mesnil-le-Roi, where the food is delicious; but, again, this is too well known to the French for one to find much space on a Sunday. One can return by Marly and Versailles, or along by the Seine.

Beyond Versailles there is the old Abbaye of Port-Royal des Champs, the former stronghold of the Jansenists, where Racine was educated, and where he is buried. In fact there are innumerable places to see and visit within a stone's throw of Paris, but, as half the fun lies in the discovery, a few indications are quite sufficient, and so — good hunting!

K. W. D.



LIGHT, airy and spacious rooms, luxuriously appointed . . . tempting foods. Overlooking the quiet shores of Lake Michigan . . . quickly accessible to vacation pleasures and business activities. Value-for-your-money in every detail of service. Rates begin at \$4 a day. Permanent Suites at Special Discounts.



Make yourself acquainted with the country of the hour. The eyes of the world are focused on the New Republic—SPAIN Read

Henry Dwight Sedgwick's

SPAIN A SHORT HISTORY



This short history of Spain reads easily as a good novel and is almost somewhat after the method of the moving picture.—*Detroit News*

It is admirable for a traveller, and no doubt making the journey with many American visitors.—*Saturday Review of Literature*.

As a guide book to Spain for the uninitiate whether on this side of the water or the other, "A Short History of Spain" fulfills admirably its modest purpose.—*Boston Transcript*.

AN ATLANTIC BOOK
Illustrated—\$3.50
Published by Little, Brown & Co.

What unique places have you discovered in your wanderings, the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, of from two hundred to three hundred words, especially those describing places to be visited during the winter months which are not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned. Address, TRAVEL EDITOR, 8 Arlington Street, BOSTON, MASSACHUSETTS.

PRIZE WINNERS

in

House Beautiful

9th COVER COMPETITION

THE Ninth Annual Cover Competition brought us over twelve hundred designs from artists and students all over the United States. As no other announcement of the results of the competition is being sent out, we take this opportunity to thank all contestants for their interest in this contest as evidenced by the large number and high merit of the designs submitted. The following awards were made.

1st PRIZE

ANTONIO PETRUCELLI, *New York City*

2nd PRIZE

BETTY PAUL, *New York School of Design*

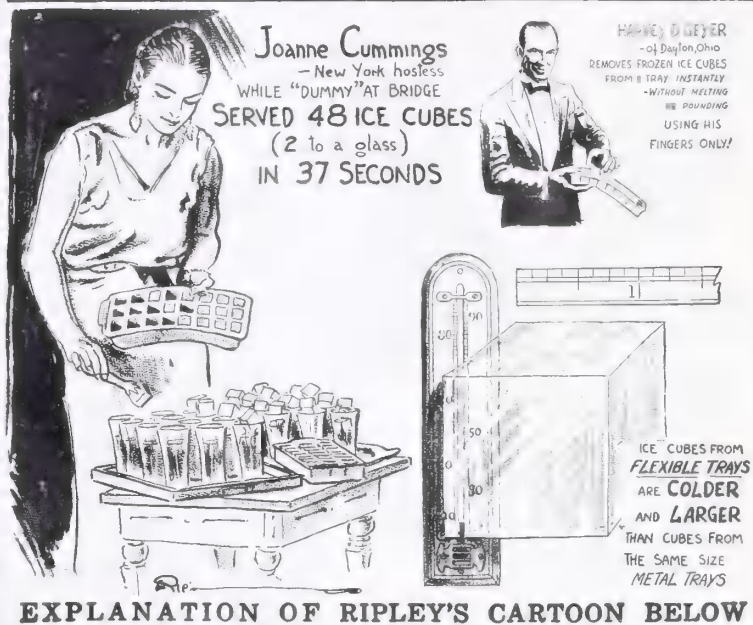
Honorable Mention

CHRISTOPHER MURPHY, JR., *Savannah, Georgia*
ALBERT RICHARD STOCKDALE, *Pasadena, California*
LAUREN W. COOK, *New York City*
KATHERINE G. FISHER, *Columbus, Ohio*
HEATH ANDERSON, *San Francisco*
MARGARET MASSON, *Penacook, New Hampshire*
MARION MORAN COOK, *New York City*
HOWARD WESTON ARNOLD, *Yonkers, New York*

As a student design won the second prize, no special student prize was awarded this year. The work of students from the New York School of Design and the Chouinard School of Art, Los Angeles, was especially commended.

THE usual exhibit of one hundred selected covers will be shown in many of the larger cities of the country during the coming year, the first exhibition opening at the Boston Public Library on September 14. The itinerary of this exhibit will be published from month to month in the HOUSE BEAUTIFUL.

BELIEVE IT OR NOT ----- By Ripley



Joanne Cummings
— New York hostess
WHILE "DUMMY" AT BRIDGE
SERVED 48 ICE CUBES
(2 to a glass)
IN 37 SECONDS

HARRY DUEYER
— of Dayton, Ohio
REMOVES FROZEN ICE CUBES
FROM TRAY INSTANTLY
— WITHOUT MELTING
— BY POUNDING
USING HIS
FINGERS ONLY!

ICE CUBES FROM
FLEXIBLE TRAYS
ARE COLDER
AND LARGER
THAN CUBES FROM
THE SAME SIZE
METAL TRAYS

EXPLANATION OF RIPLEY'S CARTOON BELOW

... AT LAST — A MODERN ICE TRAY

Preparing iced drinks is no longer a troublesome, messy task. Because these new freezing trays are made of flexible rubber, it takes only a few seconds to remove one of them from a refrigerator and serve all the cubes — direct from tray to glass instantly. No melting of cubes into the sink — no splashing of water to ruin clothes.

Flexible rubber freezing trays are now standard equipment in all leading makes of automatic refrigerators. Insist upon having this modern convenience in the new refrigerator of whatever make that you buy.

Flexible Trays for Your Refrigerator

A flexible rubber tray is made to fit every automatic refrigerator — DuFlex for General Electric — Quickube for Frigidaire — and Flexotray for Westinghouse, Kelvinator, Copeland, Leonard, Electrolux, Servel, Universal, and others.

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In the September Number

A COLLABORATIVE PROBLEM

The excellent results due to the coöperation of architect and landscape architect at the outset are seen in an attractive estate at Needham, Massachusetts.

THE INDISPENSABLE TABLE

Miss Ferry and Miss Thompson, who have contributed so many helpful articles on decorative objects for the house, here feature some unusually attractive tables.

MODERN AND TRADITIONAL FIREPLACE FITTINGS

Fireplace equipment appropriate for classic interiors and that designed for the modern interior are illustrated.

A NEW EFFECT WITH WOOD

A house designed by Francis Keally shows a new textural effect to be obtained in a wood wall.

THE FABRICATED HOUSE

Can we build more cheaply if mass-production principles are applied to the house? A New York architect discusses the question and illustrates his suggestions with a sketch of a house worked out along these lines.

KEEPING YOUR HOUSE IN STEP

In this last article in the series various aspects of the problem of re-roofing are discussed.

PORTFOLIO OF COMPETITION HOUSES

Four houses submitted in our Fourth Small-House Competition are shown. These include three California houses and one built in Cleveland, Ohio.

ALPINE DIANTHUS PEER FROM SUMMER ROCKS

Anderson McCully gives authentic information about the many varieties of Dianthus appropriate for the rock garden.

EFFECTIVE ECONOMIES IN HOME BUILDING

An important article written by an architect who has succeeded, by various experiments in new methods of building, in materially bringing down the costs of a small house.

NEW COMBINATION FURNITURE

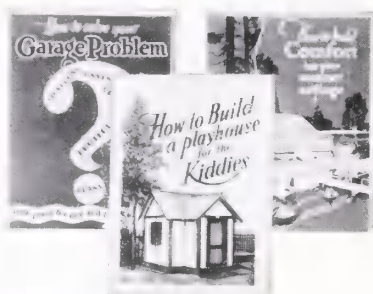
Illustrations of newly designed furniture of the more conservative modern type that is especially fitted for a one-room apartment.

REMODELING THE BATHROOM

A bathroom built at about the same time as the kitchen shown in this issue is similarly remodeled, with definite directions for procedure given.



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OVER THE EDITOR'S DESK



Why do we Remodel?

WHY do we remodel old houses? Probably from one of two motives. We would either bring an outmoded house up to date in order to perfect the machinery of living, or we would prolong the life of some centenarian structure, more because of certain inherent qualities that appeal to us than because of what can be made of it. In the first case, we are moved by the logic of economy, knowing that in so far as the house is a tool it must be kept in as perfect condition as science makes possible. In the second case, there is a quality that the house brings to us that is more precious than anything we may add to it. Not only is there a sturdiness in its frame that foretells further usefulness, but there is a pervading humanness throughout its members, acquired from close association with the lives of many generations, the destruction of which would be almost akin to manslaughter. The softening of its corners, the gentle sagging of its beams, its slight inclination toward the soil, the mellowed texture and color of walls and woodwork, all evidence a yielding of time to friendly offices and bestow upon the house something more than its original builder intended, something that for many enhances it far beyond its market value.

Those, then, who inherit or adopt such a house will

proceed gently; they will graft present-day ideas upon the old by disturbing past records as little as possible. But they will nevertheless remodel. They will impress their own manners and customs upon the house as has been done by preceding generations, for otherwise they will be servants of the house, not masters. They will add another ingredient to its flavor, intensifying it without altering it. They will make it a more convenient

tool without destroying its essence.

THERE are those who are impatient of the past and its traditions, who live so entirely in the present that they would have all their surroundings contemporary documents only. Emphatically self-assertive, they desire their personality and theirs alone objectified in everything about them, and most of all in their homes. It is better for them not to attempt to subdue old structures to their purposes, but to start afresh. They should build new houses which, throughout the years, will acquire their own traditions, as have those that have come down from the past. They should write the preface to chapters that later generations will add, and thus continue, in wood, brick, and stone, the chronicle of the home.

Two Letters

Letters from readers are always interesting whether they are complimentary or critical. In fact we like to have any kind of reaction registered; the more positive it is, the better. Consequently we particularly welcomed the vigorous letter from a reader in Colorado Springs from which we quote:—

This may never reach you or have any effect upon the *H. B.* except as I give some reasons for not subscribing. I've seen a number of such magazines and all have the things I don't approve of. First, and worst, the windows. In the picture you sent me there are twenty-one panes in each of five windows, besides twenty in those each side of the front door, making one hundred and twenty-five panes with several hundreds of corners to be cleaned by some tender fingers. . . . I was brought up on the farm in Illinois and we had that kind of window — there seemed to be no others in the good old days of the '60s and '70s. Now we have two panes in half of a window and my neighbor across the street has one huge plate-glass window in her front room, and a smaller one in the dining-room. Very vulgar, of course, but fine for looking out at Pike's Peak on a cold day.

The admission of more and more sunlight into the house is a characteristic of present-day architecture, and houses are now being designed around windows, which in the past were little more than holes punched hesitatingly in the walls.

The next letter is from a woman who tells us why she does subscribe to the *House Beautiful*.

The reason I subscribe is that, being a city back-yard gardener, every fall I admit myself

beaten and resolve to put in a few more shrubs, keep the grass cut, and let it go at that. I seem to have a garden that, like a French dinner, starts off with a bang and just naturally peters out.

I was much interested in the articles by Mrs. Hodgdon and Mr. Hamblin. The ones by Mr. Hamblin seemed so practical. Perhaps when the series is finished I shall have learned something and our garden will not be such a flop.

Mr. Hamblin spoke of garden nuisances. I wondered why no one mentioned them before. For years we were troubled with cats. After the twentieth rosebush had been ruined, my engineer-husband arranged a netting which discouraged all felines. I hesitate to describe it for fear of being misunderstood. For a whole season

peace reigned. The next season he brought home a cat himself.

Apparently there is also a law of compensation for cats.

All-Glass or Windowless House?

Is the house of the future to be windowless or is it to be practically all of glass? A factory is in process of building in Fitchburg, Massachusetts, which has a new lighting unit approximating daylight in color and providing ultra-violet rays equal to natural sunlight in May. At a recent exhibition of the New York Architectural League, a house was erected full size, which was built of aluminum frame and the maximum amount of glass transparent to the ultra-violet ray. There were many points of interest about this house: it contained, for instance, no wood whatever; all its parts came from a factory operated on mass-production principles, and presumably it could be erected and made ready for occupancy within eight days. The point to be noted here, however, is that it showed a definite trend toward the all-glass house, while the factory indicates progress in a diametrically opposite direction. There is no doubt but that we are on the eve of radical developments in building of all kinds, and it is impossible to make any definite prediction as to their eventual evolution. But although factories may 'go blind,' it is hard to believe that our houses will not continue to look out upon the world immediately about us, and continue also to adjust themselves gracefully to its natural features.



MILTON TUCKER is the author of two valuable series of articles which we have published: 'Keeping Your House in Step,' which is concluded in the next issue, and 'Buying an Honest House,' available now in book form



PRESERVING THE GRACE OF THE EARLY REPUBLIC

Steps bordered by potted plants lead from the eastern piazza of 'The Highlands' to its spacious gardens — gardens whose formal plan is tempered by an air of casualness and mellowed by the passing years. Indeed this house belonging to Miss Caroline Sinkler, and further described on page 148, has both indoors and out the dignity bred of space and unaffected simplicity

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



AN IDEAL NEW ENGLAND HOMESTEAD

A House in Litchfield, Connecticut,

now belonging to Mr. and Mrs. Arthur G. Camp, restored by

Heathcote M. Woolsey, Architect

BY MEDORA ADDISON NUTTER

OFF in the hilly country of northwestern Connecticut, and spread across one of its loveliest hills, lies the old town of Litchfield — a town of historic as well as picturesque interest. Founded over two hundred years ago, this village was the home of our first law school, and here, too, Ethan Allen, Henry Ward Beecher, and Harriet Beecher Stowe were born. It is also a town justly famous for its beautiful Colonial houses, which border many of its broad tree-lined streets and look down upon its generous common.

But even in a town so full of architectural interest, the Camp house, overlooking the common and shaded by lofty elm trees, stands out with special dignity above all its neighbors. It seems, in fact, perfectly to express our ideal of what a New England house should be, combining comfort with beauty and hospitality with dignity, the whole marked by a simplicity which one realizes has been skillfully created by the use of perfect proportion and harmonious detail. Perhaps, too, the spirit of its hospitable owners

is partly responsible for its friendly atmosphere, and this spirit, combined with an unerring good taste, has breathed new life and charm into the old house.

The original house was built in 1814 and was occupied for over a hundred years by the same family. It was then a large square building with a two-storied pillared porch at the rear and a front door boxed in by a most inelegant vestibule. Attractive as it must have been even in those days, it had obvious possibilities of improvement, and when its present owners took over the place seven years ago, they and their architect, Mr. Woolsey, combined to remodel it in a way that would add not only to its comfort and convenience but also to its architectural perfection.

Perhaps the most obvious improvement was the removal of the old vestibule and the addition of new pilasters and stone steps with iron railings which at once made of the front door an entrance worthy of such an essentially stately old house. As more room was needed, a west wing was added to provide a new dining-room and guestroom, and a



This very beautiful doorway was formerly boxed in by a disfiguring vestibule. This was removed and the stone steps with iron railings added, resulting in an entrance of unusual grace and dignity



The illustration above shows the front of the original house, which faces the common, with a glimpse of the recently added west wing. At the rear a garage and service quarters were added and the high porch decked to form two piazzas





The old kitchen with its generous fireplace has been thrown into the hall, which runs straight through the house, and a new stairway takes the place of the narrow one removed from the old front hall





The dining-room, although a recent addition, is completely in harmony with the older portions of the house. The paper is a copy of a Colonial design, the exquisite mantel came from an old house in a neighboring town, and the antique furnishings have been chosen with discrimination

south wing to house a new kitchen, service quarters, and garage. The two-storied porch was decked so as to provide an upstairs as well as a downstairs piazza, and though the latter was at first glassed in, the effect was found to be out of keeping with the rest of the house, and the owners decided to revert to the old-fashioned open porch, screened by tall lilac bushes. Would that more owners of 'improved' Colonial houses might come to the same wise conclusion!

At the rear, and visible from the porch, lies the old garden with its paths marked by old flagging stones taken from the cellar. The west wing looks as if it might well have been part of the original structure, and even the south wing with its modern garage is in harmony with the main house. One can easily imagine its arched doorways opening to reveal the winter's supply of neatly stacked wood instead of a gleaming motor. The planting of the grounds is of the simplest and does not try to com-

pete with the overshadowing glory of the ancient elm trees, which give a setting of natural beauty that time alone can achieve.

The interior of the house would scarcely be recognizable to its former owners, for here also many changes and marked improvements have been made. They would look in vain for the old well, which had to be covered over in order to let the front hall run straight through to the rear, and the steep stairway which was the first thing to be seen on entering the front door would no longer greet their eyes. Most astonishing of all, they would walk through an arched opening at the rear of the hall into what was once their kitchen and find in its place a spacious hall with broad stairway ascending to the second floor. Perhaps they would recognize the old fireplace with its swinging crane and its array of quaint cupboards, but even so it would look strangely unfamiliar in such genteel surroundings. The dining-room beyond would be entirely new to



In restoring the old parlor the room was first paneled and used as a library, but has recently been changed back to its original rôle with walls papered and a simple old mantel installed



This rarely beautiful corner cupboard is dated 1776 and stands in one corner of the parlor, which also contains a quaintly charming piano made in 1800



There are many fine old pieces of furniture in the house, but none more interesting than this handsome inlaid bonnet-top secretary which stands at one end of the living-room

them, and yet they would feel quite at home there, so perfectly is it in character with the original plan.

The unusually beautiful mantel in this room was transplanted from a Colonial house in a neighboring town, and the very lovely old French candelabra and chandelier were another fortunate discovery. In fact, the house is full of such 'discoveries,' and its furnishing has been a process of wise selection and equally wise discarding which has achieved most interesting results.

The old parlor, for instance, to the right of the front door was first made over into a paneled library with recessed bookshelves — a delightful room in every respect except that its original character was completely changed. Perhaps the owners felt the change had been too drastic. At any rate, they decided it should return to its original status, so, armed with the courage of their convictions, they ripped out the paneling, installed a simple old mantel, and added a very fine old corner cupboard, dated 1776. Here, too, they found place for a quaint old piano made in 1800, which can actually be played! The result is a room even more attractive than the paneled library, yet only a

person with perfection as an ideal could have so ruthlessly sacrificed a charming room in order to transform it into something even more charming.

In the room across the hall a small partition was removed to provide a larger living-room, and here also are many fine old pieces of furniture, among them a rare inlaid bonnet-top secretary which once belonged to Josiah Bartlett.

It is doubtful if the original owners of this house ever saw it so exquisitely furnished, although, except for modern lighting, heating, and plumbing, it contains nothing that might not have been there a hundred years ago. Even the wallpapers are faithful reproductions of old patterns, and other decorative details have been worked out with the same respect for tradition combined with intelligent good taste.

It is indeed most fortunate that this splendid old homestead should have fallen into the hands of those who understand and appreciate it and who, year after year, continue to develop its inherent charm with such enthusiasm and discrimination.

A SPORT ROOM AND GARDEN



TAYLOR AND LEVI

Architects

ROSALIND SPRING LA FONTAINE

Landscape Architect

*Two old picturesque Montana pines at either side of the log and turf steps are conspicuous in the illustration at the left; *Cotoneaster horizontalis* can also be seen spreading its fan-shaped branches against the wall at the foot of the steps. In the border, against the building, are New England aster, Wilson's monkshood, Kamchatka bugbane, copper *Helenium*, buff and fawn stock, and other fall-blooming plants, as well as two large Pfitzer junipers at each side of the steps leading to the stone terrace which is the main entrance to the sport room. Of the estate of Mr. and Mrs. Starling Childs, Norfolk, Connecticut*

Photographs by Samuel Gottsche



A delightfully feminine dressing table lacquered in yellow, with ruching and skirt of yellow organdie. Flowered porcelain appointments and green pearl lamp bases with cream-colored shades contrast effectively with this background. Courtesy of the Pillow Shop, Inc.

Photographs by H. Williams



DRESSING TABLES *and their* APPOINTMENTS

Whether for the Bedroom, the Powder-room, or the Bathroom, the Dressing Table may range from the Tailored to the very Feminine

BY MARGARET THOMPSON

PERHAPS the decorating sphere where a woman has most freedom of choice is in the selection of her dressing table. Here the men of the family need not be considered, and for her personal use she may select absolutely individual accessories to fit her own needs and fancies. In many modern homes the dressing table of the mistress is the only such appointment, and its outfitting has been for her, in the collecting of antique powder jars, hand-wrought silver toilet articles, or other treasured items, a pleasant hobby. But there are other rooms besides the mistress's for which the problem of the tastefully arranged dressing table must be solved. Of course we find dressing tables in guestrooms, but they are quite the crowning glory of the small dressing- or powder-room that the hostess has added to the lower floor of her house, or near the drawing-rooms of her apartment. This new little room is useful for the family as well as guest in these days when hats have to be moulded to the head each time they are worn.

A small room, or even a large closet, may serve in this

capacity, the degree of its success lying in the selection of the appointments. Infinite variety may be used, and here is a decorative problem that need not be taken too seriously. It is a small unit in your home that does not necessarily follow the dictates of the rest of the house; in fact, part of its charm is often the element of surprise that is achieved in opening a conservative door that leads into a frivolous powder-room. This does not mean that the room should not conform sufficiently with the color scheme of the other rooms to ensure a pleasant color relationship, but the selections here may have more of a spirit of levity than the selections you make toward a definite decorative scheme in the rest of the house. Some very delightful modern rooms are often found in houses that in general conform to historical styles.

Dressing tables also appear in the bathrooms. Of necessity these must be simple and planned to withstand the ravages of steam. Oftentimes they are little more than an oval shelf, but equipped with a bowl of dusting powder

and other toilet requisites they add greatly to the comfort, and therefore the charm, of the bathroom.

In selecting our dressing tables we must consider harmonizing them to their background and then choosing appropriate accessories to go with the tables. Comfort is also a strong consideration; our appointments are in a sense our tools. We find they are fewer to-day and very much simplified, but these few need to be selected with even greater care than formerly. The combs and manicure equipment are no longer semi-decorative unusable additions to table sets, but are frankly useful and are kept within the drawers. The tendency, as in all decoration, is to assemble separate individual objects that blend together rather than to use complete sets stamped with the same dye. In making such selections you must keep in mind the effect you wish to produce, and the objects must

A diminutive modern chest of gray hawewood, inlaid with metal, successfully combined with a black lacquer shaving mirror. The powder bowl and hand mirror are of chromium plate, and the bottles of etched crystal are Orrefors glass from Sweden. Courtesy of Arden Studios, Rena Rosenthal, and Gilman Collamore & Company, Inc.



conform with the background, whether in a bedroom, dressing-room, or bath.

One of the illustrations shows a delightfully feminine dressing table, lacquered in yellow, with plate-glass top, and draped with yellow organdie. The tailored band that borders the table is edged at top and bottom with a petal-like double ruching of the organdie, and from this band falls a full skirt of the plain material. The porcelain appointments are most delightful against this ensemble. The box, of Dresden, the Chantilly perfume bottles, and also the hand bell are in natural flower colorings. The Rockingham hand mirror is flowered with garden colors and bordered with green. This green is repeated in the pearl lamp bases, which are exquisite with the organdie and with the cream-colored lace shades over very pale peach chiffon. This table is charming in a

A more conservative ensemble is this rosewood table and mirror set with toilet articles of silver and crystal. The lamps are porcelain figurines in white and gilt with shades of pale peach taffeta painted in a shadowy flower motif. Courtesy of Cooper-Williams, Inc., International Silver Company, and R. H. Macy & Company, Inc.



dressing-room papered with a French-gray wallpaper in a design simulating material caught up and tied with yellow-tasseled cords. This drapery effect gives a softness to the walls and conveys a feeling of depth that makes an appropriate background.

The Louis XV powder table, made of fruit wood, is a reproduction of a provincial piece. Although it has great charm and a decidedly feminine feeling, it is quaintly unsophisticated and calls for fittings that are not too finished and delicate in design. We have gotten away from shrouding fine wood finishes with runners and mats; yet this piece with its recessed divisions calls for pads to lighten the effect and add daintiness. Here embroidered Swiss muslin has been used, edged with narrow lace. It has a cream-colored background latticed with a narrow black thread, and each square carries a tiny rose flower with green leaves. It is most practical for laundering and may therefore be used in the drawers as well.

The shell appointments blend with the mellow fruit wood and are more in harmony with the general setting than rich silver or enamel. The real shell hand mirror is a modern piece, but the little shell boxes and black and gold lacquer powder box are antique. The rose is repeated in the ruffled French

Here old and new are charmingly combined — an antique table of maple holding accessories of modern Swedish pewter. The mirror is also a modern Swedish piece, but its simple design is in harmony with the straight lines of the Hepplewhite table. Courtesy of Alice Gwynne, R. H. Macy & Company, Inc., and K. P. Lockitt Company



A Louis XV poudreuse with figurine lamps of modern French pottery and appointments of shell which blend with the mellow fruit wood. The daintiness of this table is enhanced by embroidered Swiss muslin pads. Courtesy of John Wanamaker, the Pillow Shop, Inc., Saks & Company, Alice Gwynne, and Lord & Taylor



A reproduction of a late Louis XVI piece painted in ivory and gilt, the top being inlaid with ivory vellum bordered with gold. The mirror is of the same period and the lamp bases are modern Chinese porcelain vases, light carnelian in color. The delicacy of this setting is carried out in the carved ivory hand mirror and box and painted glass bottles. Courtesy of Jacques Bodart, Inc., Ming Sun, and L. P. Hollander Company

ribbon pincushion with a petit-point flowered centre. The glass jar and perfume bottles are also rose and are low enough to fit into the shallow compartments, but their perky tops help to build up the design of the table. The figurine lamps are modern French pottery. They are more appropriate on the table than fine delicately modeled porcelains, as they fit in with the quaint charm of the other things. The shades are yellow cutwork edged with white net double ruching.

The wallpaper in the room is yellow and the roses with white centres are the same brown as the fruit wood. The background of the paper is dotted with tiny fleurs-de-lis of a darker value of yellow which gives the paper texture and knits the pattern together. It is a reproduction of an old French paper and is an interesting background to use in French Provincial rooms.

Quite often a narrow dressing table is needed in a small room where the eaves break up the wall surface or where there is a narrow space between windows. The small

antique maple table with the straight Hepplewhite legs is excellent for this purpose. Although small, it is of sufficient size to allow one to sit at it comfortably. The illustration shows the old and the new blended together. The hanging mirror, as well as the table appointments, is modern Swedish pewter, the latter being etched in the floret patterns. Although of definite modern feeling, they have sufficient restraint and charm to permit their use with Early American furnishings. The mirror is in keeping with the straight lines of the table, and the finial makes a nice link with the toilet articles. The box is for jewelry and the jar makes an excellent powder box. The bowl holds bright-colored anemones and the antique oil lamp has a parchment shade scalloped and starred with red. The wallpaper has a golden-ivory background patterned with lines of a darker value, and leaves of warm colors scattered over it. This is a modern German paper that is in harmony with the modern pewter, but, like the pewter, is at the same time quite at home with provincial furniture.

In a small guestroom or dressing-room the diminutive modern gray hawthorn chest makes an excellent dressing table. This chest has metal inlay on the top and the bands on the front are grooved at the sides to make the drawer handles. The form of the black lacquer shaving mirror is reminiscent of the past, but it is so clean-cut in design as to blend with the chest, and the bands on the latter

are sufficiently delicate to lead up to the lighter-scaled design of the mirror. The powder bowl and hand mirror are of chromium plate. The mirror itself is an adaptation of the war-time trench mirror, in which polished metal takes the place of glass, but it is glorified with a beautifully designed handle. The bottles of etched crystal are the famous Orrefors glass from Sweden. The wallpaper of this room has a light peach background patterned with a silver and gold design. The symbolic pine pattern has an Oriental flavor that blends with a similar feeling in the shaving mirror. Lamps are not used on this dressing table, as the lighting comes from an indirect source concealed in the cornice.

The rosewood table and mirror show a more conservative dressing outfit. This is an end table with two drawers and drop leaves, most practical and roomy for the purpose. The toilet set is of silver and crystal — the Orchid pattern. Although this is a modern pattern, it has a classical distinction that makes it an appropriate (Continued on page 160)

THE ASTER CLANS GATHER IN THE ROCK GARDEN

BY ANDERSON McCULLY

Inula ensifolia blooms from June through September, carrying its large golden heads singly upon six-inch stems that stand well above the narrow-leaved tufts



ALPINE asters are of those sturdy, hard-working, long-blooming little folk of the rock garden that endear themselves to us by their rainbow hues and cheery reliability — good foliage, many flowers, happy nodding faces always there to greet us. That is, all this is true if we invite the right members of the family to our gardens; but the aster family is so very large that we need to take discretion by the forelock when we essay to gather it into our rock gardens.

We find these children marching all up and down the land, climbing to the snowiest peaks, or creeping to the cobalt sea over rocky cliffs or sandy dunes. They paint the roadsides, and march too through the pages of the garden catalogues; but for our rock gardens we need to turn

most often to those that dwell with Nature's greater moments — Kashmir's fabled Vale, the brooding solitudes of the mighty Himalayas, the snowy Alps of Switzerland, or the mountains that look upon the sparkling Mediterranean, and our own great peaks of the West. Unfortunately these last are only beginning to come to market, so that among them our choice is very much curtailed, unless, as sometimes happens, the time, the place, and the plant award our vacation trip with seeds that may be carried home.

Of the nursery offerings only the very largest rock gardens have bowing acquaintance with the tall Michaelmas-daisies that grace the fall borders; and the very formal and well-fed China-asters are not asters at all, but the annual *Callistephus*, quite out of their element among the rugged rocks and the plants that have evolved to beauty through adversity. There are, however, many closely allied members of the great Composite clan that to garden makers are asters, even though the botanists are confounded with the looseness of our speech — *Erigeron*, *Townsendia*, *Oreastrum*, *Euchephalus*, *Wyomingia*, and even at times some forms of *inula* and *Bellis*. A very few of the high alpine *Senecios* are admirable, though a little farther afield from the asters. The Pacific Coast has a small group under various names such as *Baeria*, *Lasthenia*, *Leptosyne*, and *Layia*, each of which gives one or two good members for the rock garden, particularly in the South, or when more yellow and orange tones are needed.

As a class asters not only are hardy, but are also of that easy disposition that will accept practically every well-drained soil and any reasonable position. A very few that



Generally lilac-pink in color, *Erigeron hybridus* has acquired a branching habit. The *Erigerons* seek sun or light shade and a loamy soil



The beautiful India asters (*Aster subcaeruleus*) come from Kashmir's lofty peaks. They vary in color from pale mauve to clear blue, but their centre is always yellow or orange

have aspired closest to the sky demand moraine or a little especial fare, but making the best of the situation is a family characteristic. They are easily raised from seed, and usually also easily divided.

The black marks against the race are made by those villains among them that have turned to quantity rather than quality, flinging their ill-favored progeny broadcast in colors that are dingy and growth that is gawky. There are magnificent shades among them, but the family danger point is this color line, coupled with a coarseness that sometimes descends upon those who go too rapidly from adversity to lives of ease. Among those that follow I am missing many of the catalogues' favored offerings, but among a family so large it would seem that the rock garden should choose only those that are both beautiful and good, bringing loveliness of hue with daintiness of habit. Rock gardens, too, have it in their power to whet a jaded interest, to bring the romance of far-away heights within the garden walls.

First in our thoughts among the rock-garden asters is the rock aster (*Aster alpinus*). It has climbed gayly the great peaks of Europe, Asia, and North America, and, wandering far, has varied much. No better garden companions can be found for it than it has itself met, scaling the Alps with colonies of edelweiss, or kissing the glaciers intermingled with the loose spires of the Aizoon saxifrages. The golden-eyed, rich violet blooms are carried singly on unbranching stems of from six to twelve inches, which hold well above the tufty mat of leaves. It usually reaches its best through May and June. Of the many varieties, *A. alpinus albus* is the more usual white form, but is probably excelled by the pure white *A. alpinus magnificus*. *A. alpinus garibaldi* carries large lilac flowers, and while I have not personally seen *A. alpinus ruber*, I have been assured that the bright rosy-red blooms are clear in tone. *A. alpinus baldensis* differs from the type in its branching habit and brightly rosier flowers.

The Himalayan aster is sometimes referred to as *A. alpinus*, but usually takes standing of its own as *A. himal-*



The vivid orange gazania is an old-fashioned perennial from the Cape of Good Hope. An ideal plant for Southern rock gardens

aicus. It is more dwarf than the Alpine aster, has leafy stems, and the many lilac-blue flowers are narrower rayed. They are about one and one-half inches across.

Aster pyrenaicus is another rather near the Alpine aster, though I find Mr. Reginald Farrer and M. Correvo reporting it as much taller, really too large for small rockwork. As I know it from an English importation, it does not exceed twelve inches and is often lower. The soft, downy gray leaves are broader than those of the Alpine asters, but the flowers themselves are much larger and of a brilliant purple with rich orange centre, coming sometimes in a loosely branching head. The one drawback is that it will probably be necessary to import the seed.

Kashmir's lofty peaks are the home of the beautiful India aster (*A. subcaeruleus*), also somewhat after the manner of *A. alpinus*, but a little larger in the plant, and much more so in the exquisite three-inch-across blooms that come in June. These have been found in various regions from pale mauve to clear blue, but their centre is always yellow or orange. The plant forms wide tufty mats of soft green oval foliage, and the many almost

leafless flower stems rise singly above to a height of twelve or fifteen inches. It has often been sent out as *A. diplostephioides*, a charming neighbor of close resemblance, but with a centre that is always purple.

China's hinterland has sent us a number of fine asters within recent years, and among them *A. yunnanensis* stands brilliantly forth, being both free-flowering and clear in color, though it seems to vary from deep purple to lilac to light blue. The eye is gold, and the broad-rayed flowers are carried singly on nine-to-twelve-inch stems from May through July. The leaves form a compact tuft.

Aster farreri is another that is quite worthy the distinguished name it bears when grown in full sun in a moist peaty soil, but shows signs of temperament by refusing happiness in a dry situation. It is a strong-growing, free-blooming species of about fifteen inches in height. The large, narrow-rayed mauve flowers are carried singly on stiff stems well above the handsome leaf tufts, and have a prominent golden eye. It blooms in May.

Very unusual among the newer introductions is *Aster elongatus* with pure white two-inch flowers marked with a crimson basal ring. The entire plant is densely hairy, and the stems become woody with age. The hardihood of this aster has not yet been fully tested, and probably the seeds must be imported from England.

We are a little more fortunate in having that exquisite little high alpine *Aster likiangensis* upon our own market. This too is rather new to gardens, but is a most real treasure. The tiny basal rosette is made up of oval bright green leaves. The flower stem is truly alpine, only about three inches high, each one carrying erectly a lone flower of rich imperial purple with eye of gold. It is well worthy the deference of a choice home in a rich, peaty, but stony and well-drained soil that is both sunny and moist. It will also thrive happily in a moraine with peaty soil and an underground water supply. This blooms in June.

Very different in both appearance and purpose is the



The exquisite little high alpine *Aster likiangensis* is now on the market. The flower stems, only about three inches high, carry lone flowers of rich imperial purple with eye of gold

Mauve Cushion aster that the nurserymen are offering us for very late fall bloom in the rock garden. It is a sturdy and rapidly spreading aster that soon forms a broad cushion thirty inches or so across and usually below nine inches in height. The silvery-mauve blooms are about one inch and a half across, and literally hide the plant in late October, reaching their best in November.

Among our native American asters we have one in the showery, sprayed white *Aster porteri* that is good for walls. This does not spread from the root, though making a clump a foot across, and needs a light and rather dry soil or wall crevice. It is rather tall growing, around two feet, and blooms from May to November.

The *Aster pulchellus* of European gardens is our own delightful *Oreastrum alpigenum*, a little arctic-alpine tuft with proportionately very large purple to violet to mauve blooms with golden eyes, which sit close upon very short stems, usually singly, but sometimes in couples. It may be used in either rock pocket or moraine.

The Townsendias are also natives, *T. florifer* from Oregon being a good little creeper with soft gray foliage and pink flowers in spring, while *T. exscapa* carries its pink daisies above the little tufts of foliage. Both need a well-drained place.

The Erigerons bring us more often to America. They all seek sun or light shade, and in general a loamy soil on the moist side. Of the taller rock-garden ones, *E. salsuginosus*, a foot or so in height, is good for a large pocket. The rather ragged rayed flowers run from (Continued on page 160)



Senecio must be selected with discretion, but a well-chosen true alpine brings brilliant shades of orange, flame, and gold



PLANTING THAT REFLECTS THE NATURAL SURROUNDINGS

The Estate of Mr. and Mrs. E. Allan Wood

ELLEN SHIPMAN, *Landscape Architect*

RICHARD H. DANA, JR., *Architect*

The friendliness of this terrace is at once apparent. It is made up of such elements as the grass terrace, dry stone wall, wooden bench, picket fence, apple trees, carefully trained vines, and a small garden close at hand. As an old farmhouse once occupied this site, the land was already moulded to human purposes, with a resulting character that has been maintained in the planting of the new house



The south side of the house is seen above, with steps leading from the terrace to a lawn which slopes to a meadow below. At the left is the verandah, which opens from the library and overlooks the garden. Japanese anemones and boltonia are seen in bloom. Flowering crab apples and standard lilacs are used for accents in the flower beds, and a heavy planting of cedars and dogwood and a hemlock hedge screen the garden in front from the entrance drive



The south terrace of the house as seen from the garden, with stepping-stones leading to the west verandah and to the ell at the east end. In the garden phlox and iris are in the foreground and pyramidal yews are seen used as accents

KEEPING YOUR HOUSE IN STEP

VII. What to do with Old Walls

BY MILTON TUCKER

THE most interesting of all the refinishing and remodeling work done about the house is the redecorating of wall surfaces and ceilings. Great changes in the appearance and even apparent size and height of rooms can be brought about by the use of the proper wall coverings. Moreover, wide-awake manufacturers and interior decorators are constantly introducing new materials and many original ideas which not only produce beautiful and novel effects to satisfy the most ardent modernist, but faithfully reproduce period effects in whatever style is desired.

Probably the most adaptable of all wall finishes is plastic paint. In the hands of a good craftsman it can be made to produce any effect from the most fantastic and



Old walls must be carefully patched and smoothly sandpapered before being painted

modernistic to the staid sombre old English. Better success, however, will be had with the finer textures and less pronounced color effects. Don't try to copy coarse textures and striking colors and contrasts you may have studied between courses at some Spanish grill. These decorative schemes may be very appropriate for restaurants, but don't be deceived into thinking you can adapt them to your room, no matter what the period in which it is to be decorated and furnished. If colored effects are desired it is advisable to use material which is colored all the way through, rather than to apply the color as an after coat which may be damaged and nicked, thus exposing the white base coat. Where two-toned effects are desired it may be necessary to apply the second color over the colored base coat.

Only the most elementary tools are required for applying plastic paint — for example, a sponge, brushes, a cloth, putty knife, or even the fingers or palm of the hand. Experimenting with these simple tools will convince one of the unlimited

possibilities of plastic paint as a wall finish. It may be applied to wood, stone, concrete, plaster, wallboard, or any material to which ordinary paint may be applied. The finish is permanent and if not too rough-textured it may be easily cleaned with a wet cloth. Plastic paint may be used over cracked and broken wall surfaces and will permanently conceal all the defects if loose particles are previously removed.

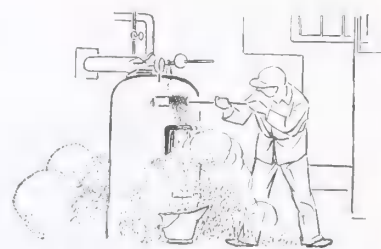
Stucco of the finer textures and more delicate tints may also be used successfully, especially if the furnishings are Spanish or Italian or other appropriate styles. Here again it is advisable to color the ingredients of the stucco rather than to apply a surface coat of color, which may be chipped. A plaster cornice and panel mouldings of slightly contrasting color or texture may be used to give the room a more finished appearance.

Ordinary painted walls are of course the most sanitary and most easily cleaned of all wall finishes. Moreover, after the walls are once painted they are the cheapest to refinish, as one coat usually suffices. Although a plain painted wall is usually thought of as a flat, lifeless affair, it is possible to obtain some very beautiful effects, especially when mouldings are



Washable wallpapers are becoming popular

applied to the surface of the plaster to form panels. These mouldings are inexpensive and may be nailed directly to the plastered walls. The panels may be emphasized slightly by making them a different shade or tint from the surfaces outside the panels, or by applying a fabric such as canvas or heavy linen within the panels and painting it. If more colorful decoration is desired the panels may be filled with special silk wall fabrics, either plain or figured. In the average home, however, the simpler decorative schemes will be more successful



FIX IT NOW

August is a good month to calk the joints between door and window frames and the masonry, since the wood has probably shrunk its limit during the hot dry summer days. Calking consists in forcing an elastic putty-like mixture, known as 'calking compound,' into the cracks and crevices, using either a putty knife or a special calking gun. Next winter you will enjoy increased comfort and decreased fuel bills.

Have your heater cleaned out, if you have not already done so, grates and lining repaired, and metal work painted to prevent rust. Repair the insulation on the outside of the heater and pipes. Examine the hot-air pipes of the furnace to see if they are so badly rusted from the inside that only a thin shell remains, as this is likely to break down in the middle of next winter. Remove the soot from the smokepipe and set it in a dry place till fall. Clean out the oil burner, especially spark plugs, spray nozzles, and any other parts gummed up with oil and soot. Oil the motor and any other moving parts.

August is also a good time to make any alterations to the heating system that will increase its efficiency. Add another radiator in that cold room, replace pipes that are too small or not pitched enough to work properly. If the radiators do not heat satisfactorily, the trouble may be due to improper air valves on the radiators. Do not wait till fall, when your heating contractor will be getting plenty of hurry calls. Fix it now!

and more satisfactory in the long run.

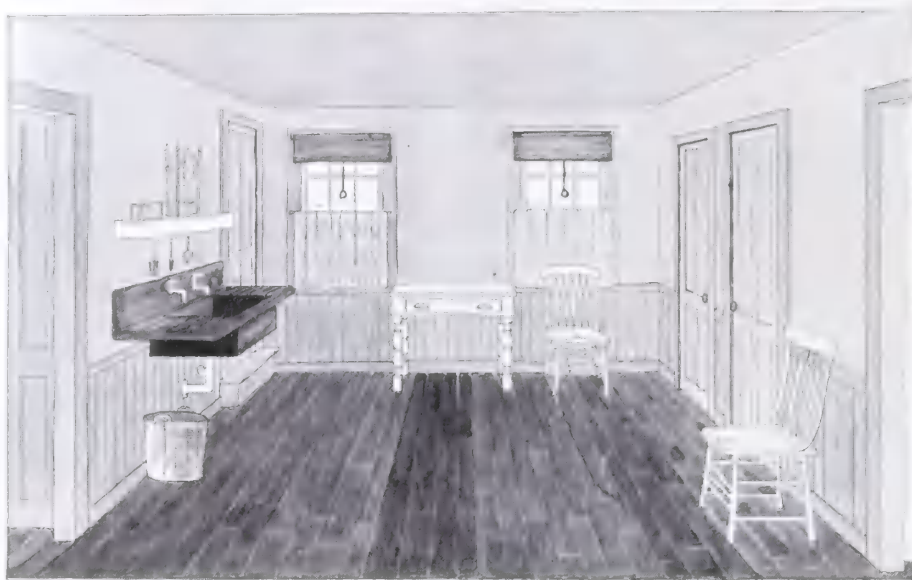
If walls are being painted for the first time it is very important to see that they receive a coat of size. This will prevent the paint from peeling, as so often happens where this coat of size is omitted. If the walls are to be painted with ordinary paint (not plastic paint) the plaster must be in perfect condition, as every little defect shows up in the painted surface. Old walls must be carefully patched with plaster of Paris and smoothly sandpapered before being painted. Be sure the patches have been sized, as well as the old wall.

Although wallpaper is one of our oldest wall finishes, it is still one of our most decorative wall treatments. Every day sees the creation of new fascinating wallpaper patterns which have a beauty and warmth not possible to obtain with any other wall treatment.

Some very good effects can also be worked out by using the panel mouldings mentioned above and applying two patterns of wallpaper, one pattern inside the panel and another — of the simplest design or monotone — outside. Great care must be used in selecting papers which harmonize and whose figures will cut up well, especially for the narrower horizontal spaces above and below the panels.

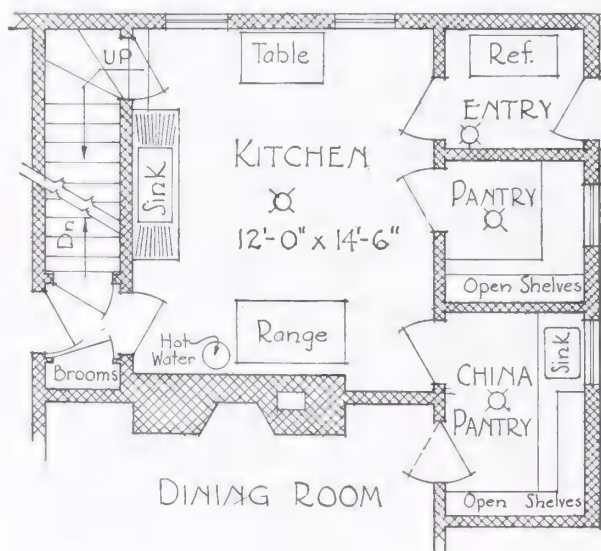
Most of us are (Continued on page 160)

MODERNIZING THE KITCHEN

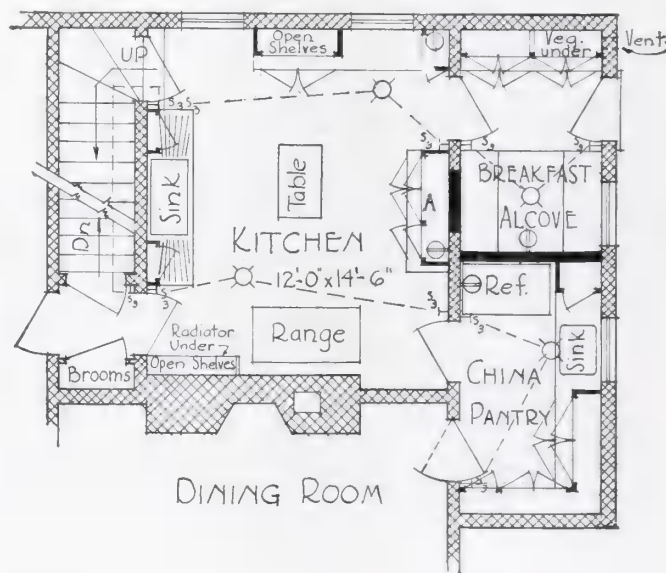


The sketch shown on this page is of an actual kitchen built about thirty years ago. Dark green plastered walls, pine woodwork, — including a varnished sheathed dado, — and a floor showing the remains of a high-gloss red-brown varnish gave a gloomy setting. With two full-sized windows and five doors, the small amount of wall space remaining was taken up by a coal range and

copper boiler, a soapstone sink, and a table. One droplight with cord gave inadequate light. In the remodeling recommended, as few structural changes as possible (shown in heavily inked portions on the new plan) have been made. The sink and range remain in their original locations, and the centre for the preparation of food is now in the kitchen proper.



Before remodeling



After remodeling

BRIEF DIRECTIONS for MODERNIZING

In the following directions, the operations are grouped according to the different trades carrying them out.

CARPENTRY

Existing walls between pantry and entry and pantry and china pantry are removed,

and a new 4" partition to clear trim of existing pantry window is built. The pantry door is blocked and the entry door rehung to swing outward.

Because so much of the existing walls is to be hidden by built-in cupboards, the sheathing is left for painting. If preferred,

this could be replaced by real or imitation tile, or by wallboard with simple wood dado strip and baseboard.

The cupboards and shelves are designed to hold all dry ingredients, equipment, and supplies: the open shelves between the windows holding those used in the prepa-

ration of food, with flour and sugar in bins underneath; the small cupboard at the right, bowls and cooking dishes, with the counter connecting these to be used for the actual mixing; the cupboard between the china pantry and breakfast alcove, extra supplies, less frequently used pans, and such; the drawers on each side of the sink, linen, cloths, and so forth; the cupboards above, soap, powders, and other similar cleaning supplies; and the open shelves beside the stove, large kettles. The cupboard in the entry has a vegetable bin at one end, with outside vent. The shelves in the china pantry are enclosed with glass doors.

The counters are of birch, oiled. The counter on cupboard *A* projects sufficiently to take a meat chopper.

ELECTRICAL WORK

Two ceiling lights, one to serve sink and stove, the other the preparation-of-food area, replace the original. These have three-way switches as shown on the plan, so that at least one light can be turned on and off, whatever one's route to and from the room.

There are outlets for electric clock over the sink, refrigerator in china pantry (high enough in wall to be easily reached), stove, if electric is to be used, and at both cupboards to serve various electrical appliances.

PLUMBING

The coal range is replaced with a gas or electric one, and the boiler is removed, since a gas hot-water heater is to be installed in the basement. The old soapstone sink is replaced with one of slate. All existing traps and supply pipes should be checked and replaced where necessary. As heat was supplied before by a coal stove, a radiator is installed under the open shelves by the new stove. The metal sink in the china pantry remains.

PAINTING

The ceilings may be glue sized and whitened or painted a tone lighter than the walls. Before painting, the walls should be washed with soap and water, the plaster patched where necessary and touched up with paint of existing color, as otherwise light spots will show through the paint. All woodwork, except counter tops, and walls are painted a deep cream with insides of cupboards a light blue-green. Stove and utensils can be purchased in these same colors. As the walls are to be lighter than they were, the sizing coat is colored to approximate the desired finished color in order to minimize the number of coats required. The second coat has a large amount of varnish, and the third and final coat equal parts of varnish and turpentine. The varnished woodwork should

be washed with sal soda and water to kill the gloss before painting.

MISCELLANEOUS

A linoleum of black and white is cemented to the floor by a representative of the linoleum company. The roller shades are removed and replaced with glass curtains of yellow voile with blue-green stripes.

SUMMARY

The working centres have now a logical relation to each other and are brought even closer together by a porcelain-top table on wheels in the centre of the room. The refrigerator is accessible to the main house when cold drinks are wanted, and permits the quick putting away of food at the place where the dishes are washed. The convenience of the breakfast alcove for maid and children is universally admitted. The attractive color scheme of yellow, blue-green, black, and white results in a room that the sketch shows to be a pleasant place to work in and one in marked contrast to the original.

This remodeled room is not set forth as the ideal kitchen. But it represents perhaps the solution of an average problem and does demonstrate what can be done without too great an outlay of money.



FOUR REMODELED HOUSES

Submitted in our Fourth Annual Small-House Competition

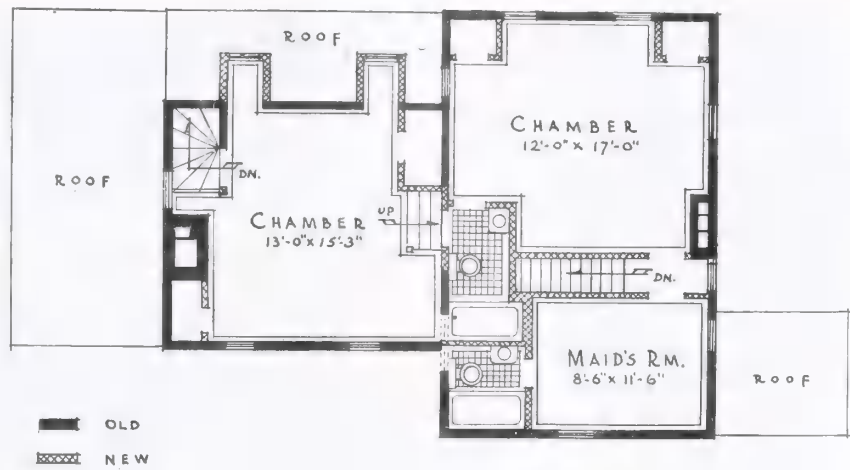
Photograph by Palmer Shannon



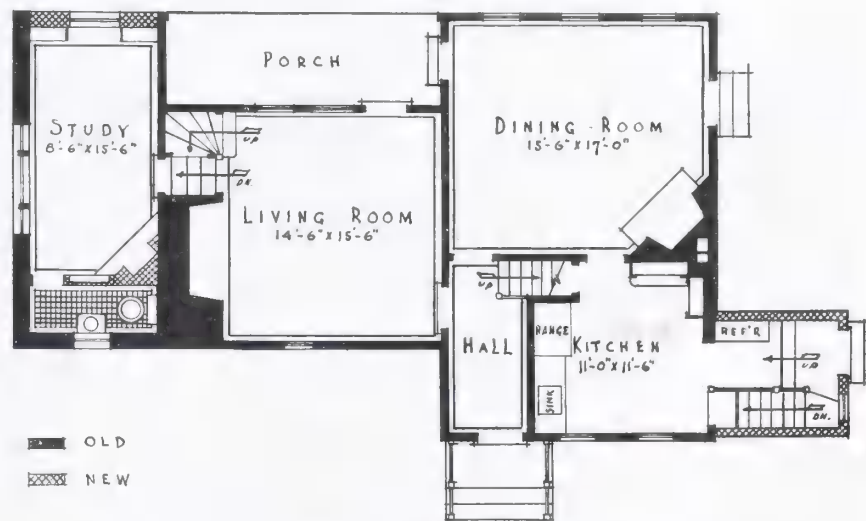
THE BOWERIE, IN PRINCETON, NEW JERSEY

ARTHUR C. HOLDEN & ASSOCIATES, ARCHITECTS

A dilapidated farmhouse built before the Revolution formed the skeleton on which this quaint country house was modeled. The rear of the house, here shown, shaded by a fine old tree, faces the view toward the south. The outside walls are of whitewashed shingles, the roof of natural stained shingles, and the trim is cream colored



SECOND FLOOR PLAN



FIRST FLOOR PLAN

Creative imagination was needed to visualize the possibilities of this forlorn building. Re-modeled for a professor and his wife, the plan is admirably adapted to their needs; and since the house faces north and the view is toward the south, the kitchen has been placed on the north side



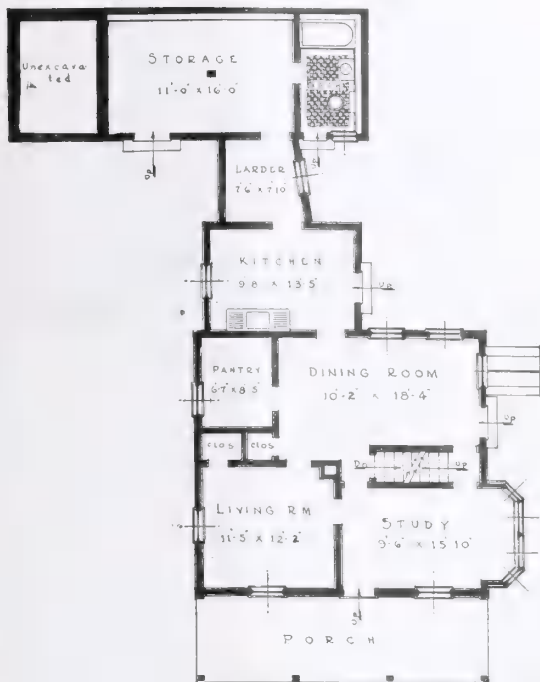


A HOUSE IN
MARBLE DALE, CONNECTICUT

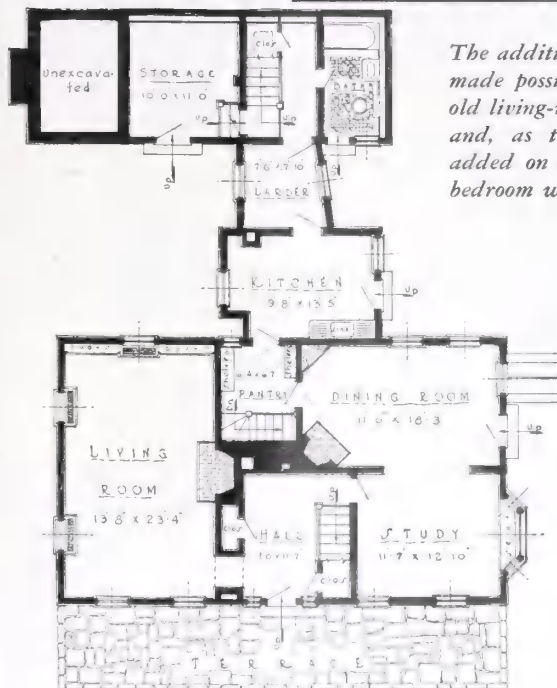
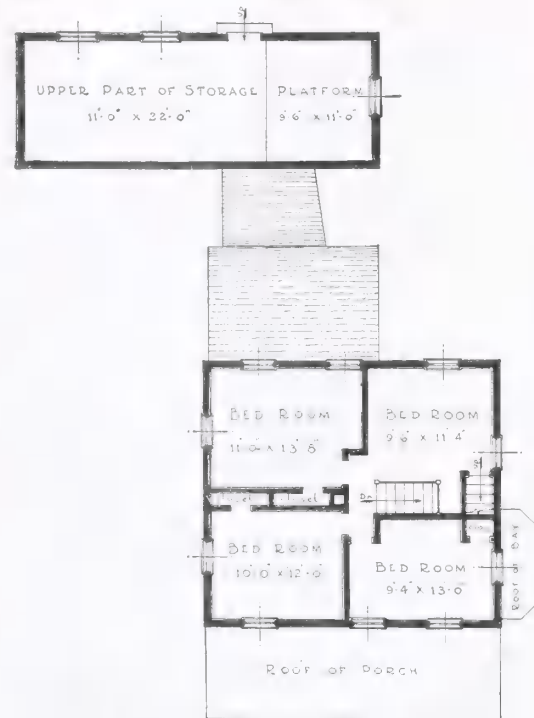
Awarded Honorable Mention

WALDRON FAULKNER, ARCHITECT

From a tall, narrow building erected about 1860 with little to recommend it except its solid construction, this charming New England homestead was evolved. The house was remodeled for a family of four and two servants, the special problem to be considered being the preservation of as much of the original building as possible. The chief improvements were the broadening of the house to the left of the front door, the substitution of a terrace for the old jig-saw porch, and the removal of the front gable. The house is of clapboards painted white, with dark green blinds and gray asphalt shingles

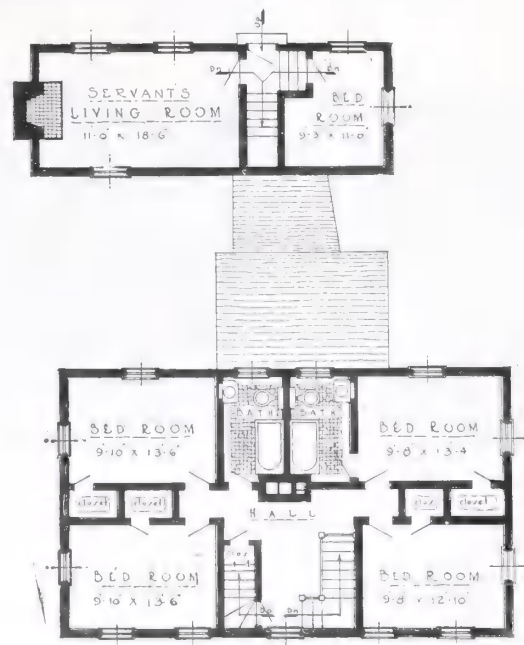


PLAN OF HOUSE
BEFORE REMODELING



The addition of a large living-room made possible the conversion of the old living-room into a generous hall, and, as two bedrooms were also added on the second floor, an old bedroom was utilized for two baths

PLAN OF HOUSE
AFTER REMODELING





THE HOUSE OF WARREN W. FERRIS, ALEXANDRIA, VIRGINIA

Awarded Honorable Mention

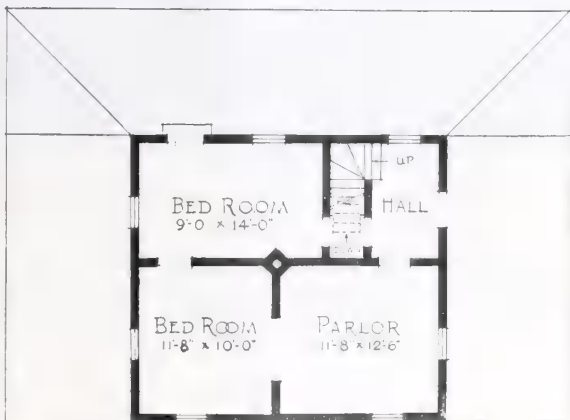
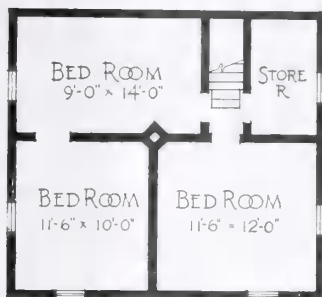
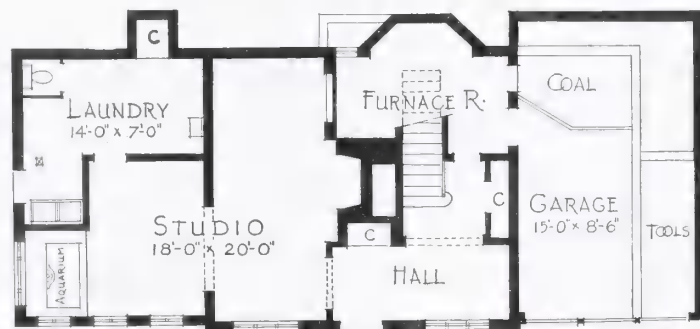
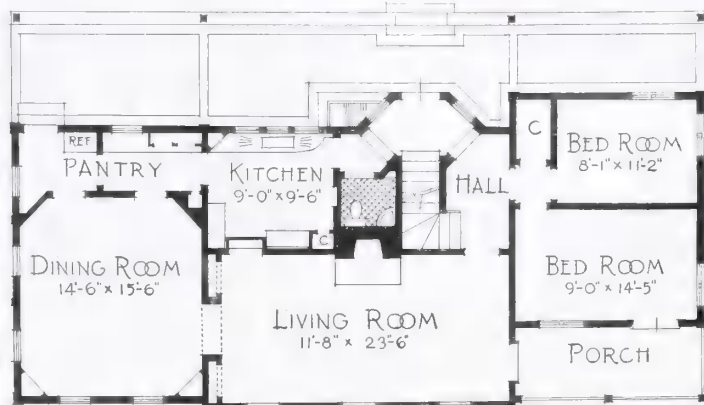
WARREN W. FERRIS, DESIGNER, *in coöperation with* WILLIAM I. DEMING, ARCHITECT



A hillside situation necessitating a high basement made the remodeling of this building an especially difficult problem, which was successfully solved as to both exterior design and interior arrangement. Canadian cedar shingles painted white were used for the outside walls, with brown stained shingles for the roof. Colonial woodwork salvaged from old houses was utilized in the interior

The requirements in remodeling this house were to provide for a family of four adults and to include a studio as well as a living-room. An old cement tank used by the original farmer owner as a milk cooler was transformed into an aquarium with wall fountain and flower boxes

Below are the floor plans of the house before remodeling and at the right of the house after remodeling



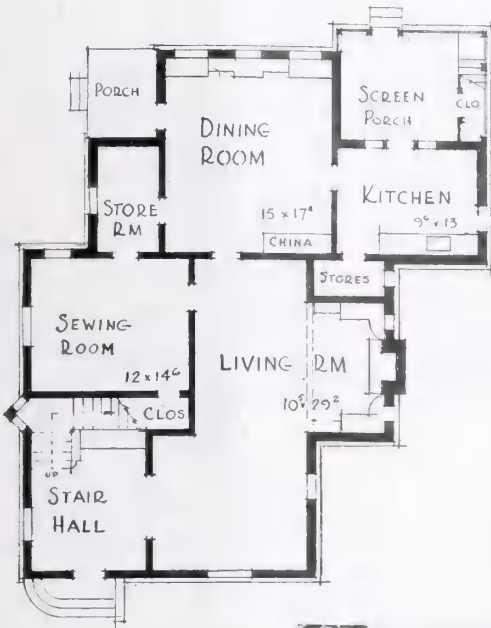


THE HOUSE OF MR. AND MRS. W. A. JOHNSTONE

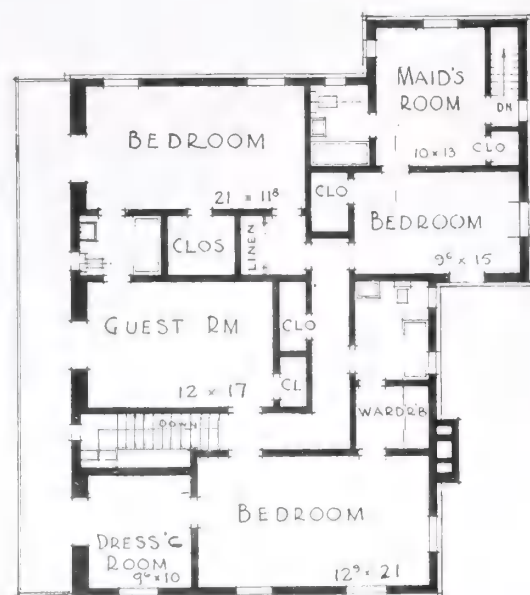
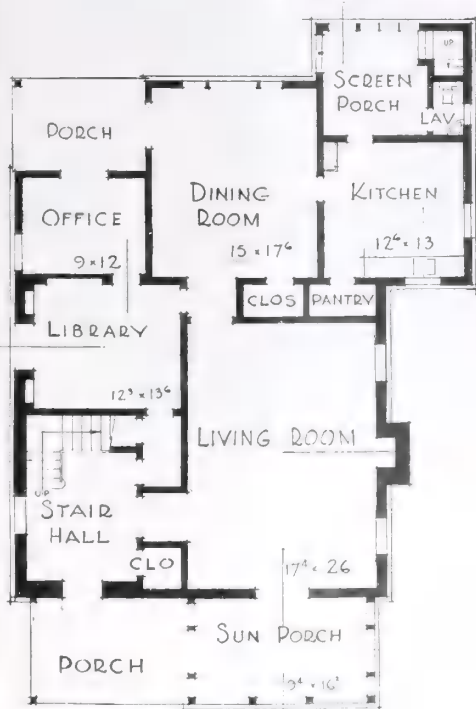
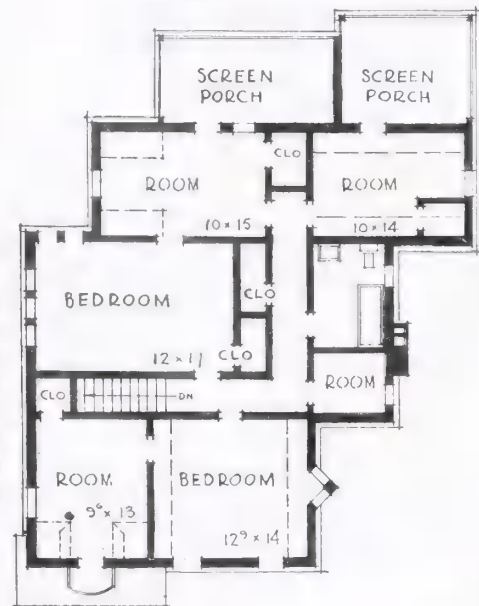
San Dimas, California

MARSTON & MAYBURY, ARCHITECTS

Built as a ranch house forty-five years ago and altered five times in the intervening period, this house now seems to have reached a point where further remodeling will be unnecessary. From a nondescript building it has been converted with a minimum of structural changes into a most attractive house of Monterey type. The walls are of oyster-white stucco, the shutters green, and the roof of split tapered cedar shakes stained to weathered brown



Although no drastic change has been made in the floor plans of the house, the filling in of cut-out corners has greatly improved the living-room and other corner rooms on both the first and the second floor. The floor plans before remodeling are shown at the right and left, and after remodeling, below



THE HARMONIOUS HOUSE

*V. Suitability and not Sentiment
should Govern the Choice of Accessories*

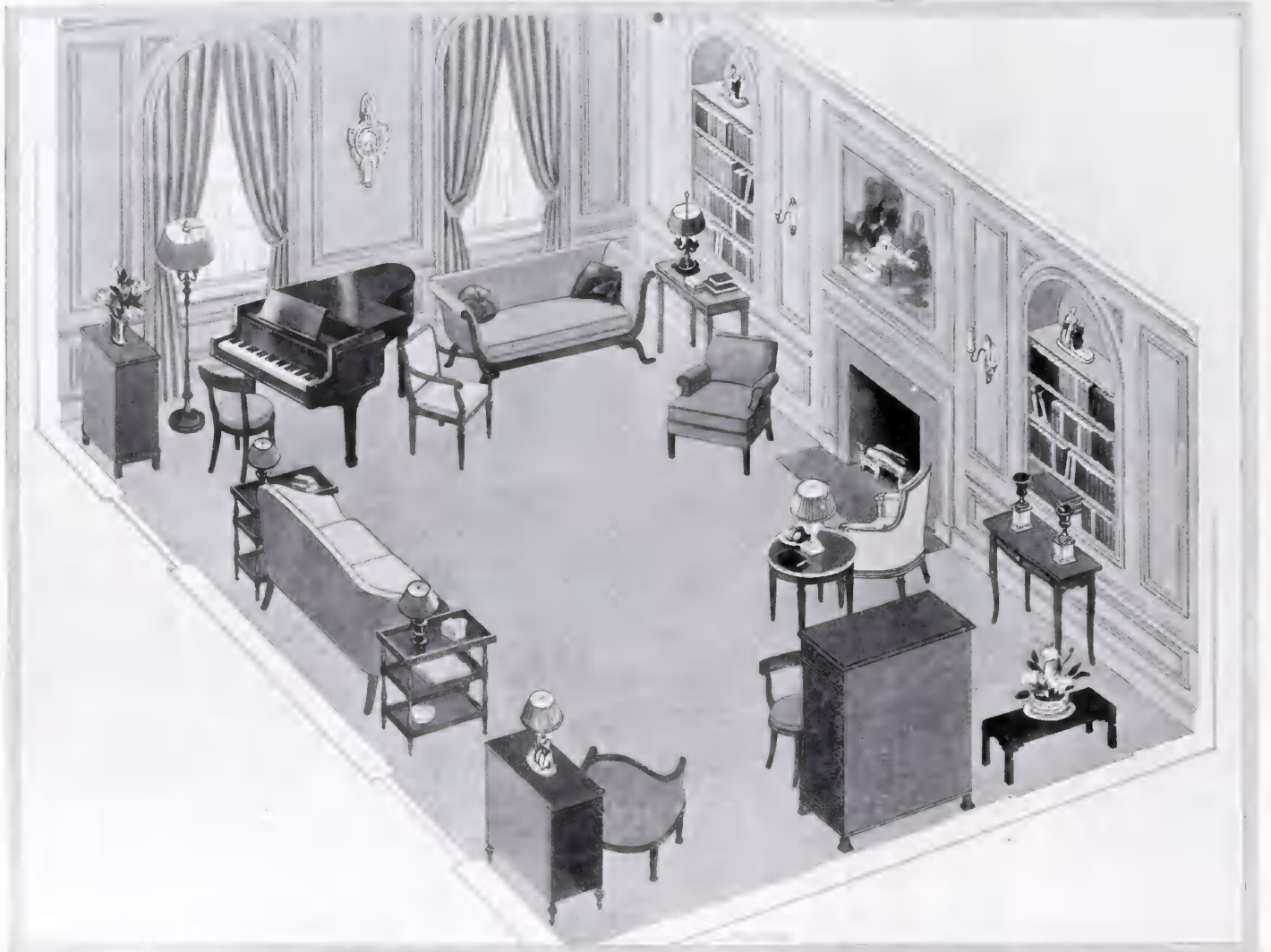
BY ETHEL LEWIS

MANY a person who plans a room with careful thought as to form and balance, with a charming color scheme, and with furniture selected both wisely and well, has apparently no sound ideas as to the suitable accessories for that particular room. The pictures, the lamps, the small objets d'art, are just as important in their way as the rug or the

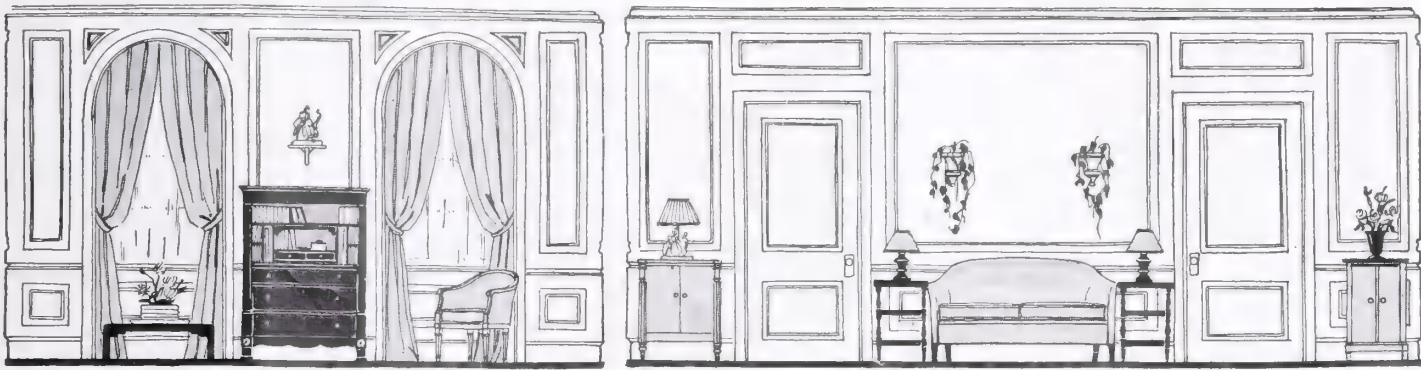
wallpaper. The most perfect background can be ruined by badly chosen accessories, things that are not suitable. On the other hand a rather nondescript room may be converted into a charming and inviting place by using correct lamps and good pictures, with spots of bright color in cushions or vases. It is an old story, but a true one, that accessories make or mar a room.

The one stumblingblock is that so often these things are not selected for the room in which they are used. They just happen — for birthdays or Christmas, or as wedding presents. Fortunately for present and future brides the custom is growing of letting the bride make her own selections. Thus in the future perhaps there will be fewer gilt clocks with cupids on them, fewer pictures of uninteresting subjects, and certainly fewer lamps that just won't fit in. The one principle on which to base the selection of accessories is suitability. Despite the fact that a wealthy aunt gives you a large glass bowl lamp of early Colonial origin, if you know it is not suitable in your eighteenth-century room, don't use it. Perhaps there is another room where it will be just the right thing, or perhaps there is

SKETCHES BY GILBERT ROHDE



In this room attention has been given to the architectural background, not only in the selection and arrangement of furniture, but in the choice and placing of the accessories. The many lamps, the objects in the niches over the bookshelves, the picture framed by the paneled overmantel, and the smaller cigarette boxes and ash trays are in scale and character with the room



Over the Biedermeier desk is an old gilt bracket holding an appropriate figure which balances the old French gilt barometer at the opposite end. Over the sofa are potted vines on brackets. The smaller panels are left unadorned

someone you know who has an Early American cottage and would appreciate that lamp fully. If the thing itself is good, then by all means see that it is used in the right place. But if it is bad, then the sooner it is done away with the better. Don't be sentimental over objects which help to make an inharmonious house.

If there is any question in your mind as to the suitability of the accessories in your living-room, come into it suddenly as a guest might and consider it abstractly. With a cold and impartial eye it is easy to discover what is wrong. Eliminate all those things regardless of association. Then start to build anew. Perhaps the picture that is in such a bad light in the living-room will look better in the hall. All the photographs will be more fully appreciated in the privacy of a bedroom. The little cushion that is so cute but such bad color may be transferred to another room, or, if it is too terrible, it can be recovered. Perhaps the number and variety of cigarette boxes can be adjusted — not doing away with them if they are really needed, but not keeping them on display just because you have them. Ash trays are always a problem, for they must be close at hand and yet they should not be too conspicuous. One way of making them less noticeable is to use several of the same kind. All brass trays, or all glass ones, are apt to be more inconspicuous than one or two of brass and one of copper, several in glass of various colors, and a few extra pottery ones. There are times when colorful ash trays provide the necessary spots of color, but be as selective about them as about larger things.

A Formal Georgian Room

In our laboratory room this month we have built for you a nicely paneled room with great dignity and charm. The round-topped windows balance each other at either end of the room, and the bookcases flanking the fireplace have the same line of curve at the top. They, in turn, are evenly balanced by the two entrance doors on the opposite wall. Thus without any furniture we find that the shell of this room, fourteen feet by twenty, is laid out with perfect bisymmetrical balance. The style is that of the late eighteenth or early nineteenth century. Such a room might be created almost anywhere, though it is especially suited to a late Georgian house or to a city apartment.

Considering the somewhat formal character of the walls, the room must reflect that spirit to some extent. Yet, if it is a family living-room, it must be comfortable and suitable for entertaining guests. It is probable that this room belongs to a family where the children are quite grown up, and where romping is not in order. After thoughtfully considering the paneled background, the very simple mantel and the lovely windows, it seemed wise to use a combination of furniture styles, including some Empire of either French or American origin, Biedermeier, and perhaps one piece from Federal America. All of these styles are a bit formal, because of their simple severity, and yet this room is very livable and without any sense of stuffiness. These different types of furniture are harmonious together, for they were all created at about the same time, though in different countries.

Before reaching the really vital topic of accessories, there are a few other points of interest to be noted. The balance of the wood pieces is worth consideration, and the methods of achieving effects both high and low. The books play an important part in the color scheme and there is a nice balance of texture in the various upholstery fabrics. The long sweeping curtains at the windows are so hung that they emphasize the architectural charm of the trim. The rich color of the softly lustrous damask hangs in folds that make a delightful contrast of light and shade.

The arrangement seems particularly happy, for there are so many different groups and yet all combine to make an inviting room for a large number of people. First the desk, the full front view of which is so pleasing as shown in the elevation above, is placed at the end of the room between the two windows. That assures a good light for writing and at the same time fills in the space nicely with a fairly large piece. A low chair for reading is near one of the windows, and yet it is not too isolated when the room is full of people. The sofa between the doors faces the fireplace and yet is the centre of a group sufficient unto itself if need be. A good table and lamp at either end not only balance it perfectly but make it comfortable as well. On either side of the fireplace are comfortable chairs — not too heavy or bulky. The little Empire sofa in front of the window provides an inviting corner made useful for reading by the lamp near by.

That brings us to the largest piece of furniture in the room, the piano. There is always a good bit of controversy

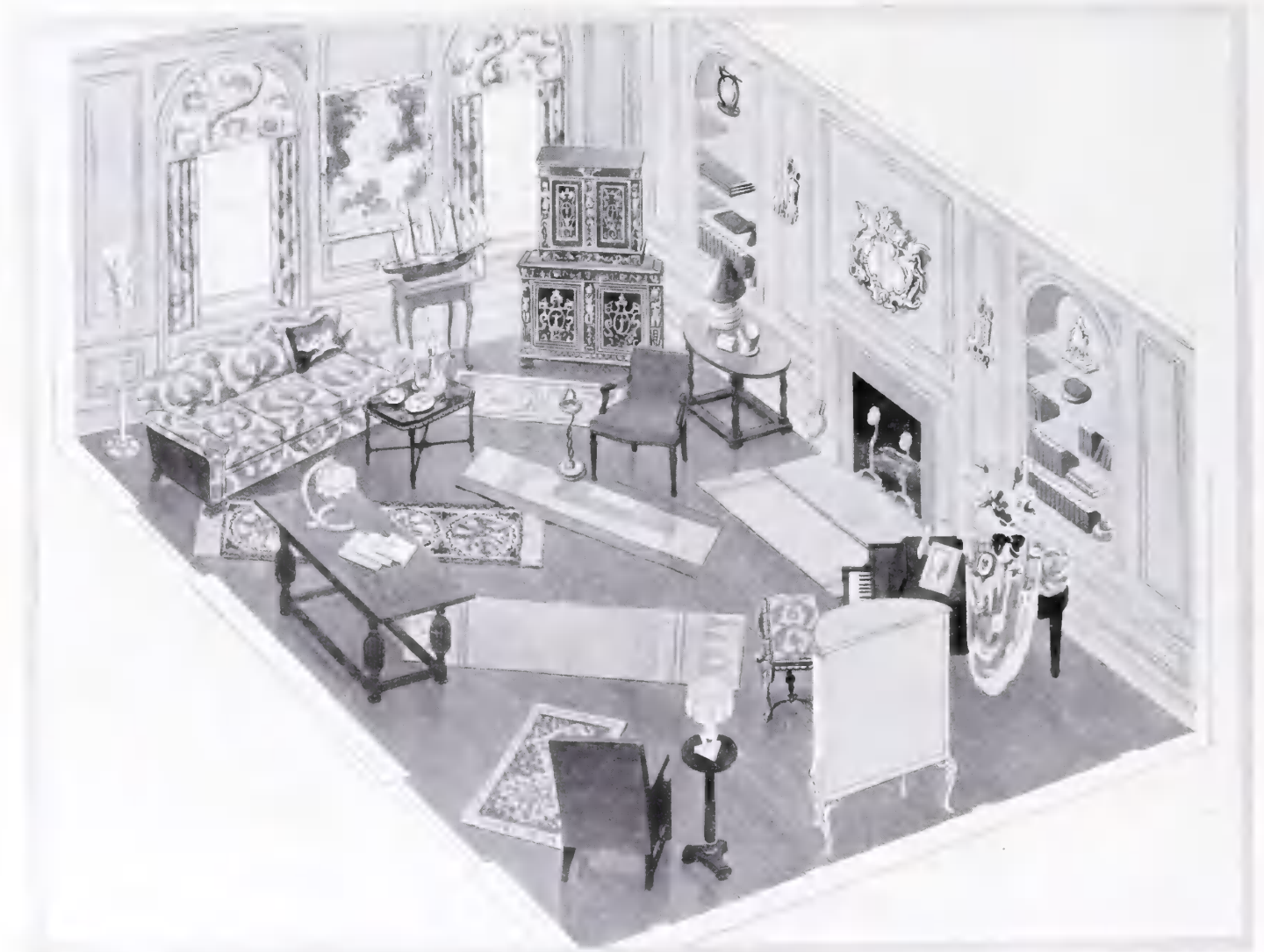
as to how a piano should be placed, but this one shows the position that is best for this particular living-room. It is so placed that if a person using it is both playing and singing, he can face the audience. There is good light, both by day and by night, and the pretty bow of the piano is toward the room. Incidentally this bend in the piano provides an ideal place for that unusual Empire chair. In the corner near the piano is a Biedermeier chest converted into a cabinet for sheet music. The balancing cabinet beyond the other door houses the radio. There are symmetry and balance, and yet no feeling that things are so perfectly placed that the entire effect would be ruined if one chair slipped an inch out of place.

The Right Accessories

Now for the accessories. The walls should be considered first, so let's begin with the painting which fits in the panel over the fireplace. It is rich and mellow in color and provides pattern as well. The framing of the panel serves

as a frame for the picture. Directly opposite, over the sofa, is a rather unusual wall treatment — two brackets with urns that hold growing vines. They, too, provide color, and the pattern of vines against the plain wood panel is ever changing. As the nicely proportioned panels are the chief wall interest, it is well not to obscure them with too many irrelative objects. Therefore the narrow spaces at either side of the doors are unadorned. At one end of the room between the windows hangs an old French gilt barometer. It is exceedingly decorative and a nice spot of color as well. At the other end of the room only something very small can be used above the desk, which is fairly high. An unusual old gilt bracket that is lovely in line repeats the same color tone as the barometer.

Lamps are of vital importance in a room where there is no central lighting fixture and the only wall brackets are on either side of the fireplace panel. As no real musician wants a lamp on the piano, a fairly large standing lamp is placed near by to throw a direct light on the music. The base of the lamp is a combination of bronze and silver, and the top with its three candles is similar to the French



In the same room, here shown unsuitably furnished, practically every accessory is bad either in itself or in its placing. A picture too large for the panel, a mirror inappropriate for the overmantel, a ship model out of place and too large for the table on which it stands, and a cluttered piano are some of the things that are wrong with this room



The vitrine between the windows for the display of objets d'art is too formal for a general living-room, and the pictures over the too large table are out of scale with it. Utterly incongruous modern lamps play their part also in the restlessness of this room

student lamp. A stretched taffeta shade that is perfectly tailored completes the effect. On the tables at either end of the sofa are urn-shaped *tôle* lamps with plain *tôle* shades decorated to match the lamp bases. A porcelain figure is used for the lamp on top of the radio cabinet. The tightly pleated chiffon shade is correct in texture and adds to the general color scheme. The small desk lamp within the desk is very simple and exceedingly useful. On the round table near the fireside chair is an alabaster lamp with simple pleated shade of sheer taffeta. The lamp on the straight table near the Empire sofa is a French student lamp with metal shade. In both lamps and shades there is variety of texture and variety in color, and yet each one is distinctive.

The antique ormolu firedogs of French origin are far better here than real andirons. On top of the French table beneath the bookcase a pair of rare old bronze urns show beauty of line and color. The round tops of the bookshelves provide niches for rare porcelain figures, the bits of bright color carrying on the colors of the books. Simple bowls for low flowers, taller and heavier jars for larger flowers, a few good cigarette boxes, and other tiny objects complete the list of suitable accessories.

A Jumbled Room

How different in every respect is this same room with its unsuitable furniture, rugs, and accessories. It scarcely seems to be the same, for its architectural significance is quite lost behind the overpowering furniture and the unsuitable arrangement. No notice has been taken of the style of the wall treatment; the panels are just something to be overcome. The furniture fills up certain spaces regardless of comfort, and lastly the accessories are placed with no thought of harmonizing with the room, the other decorative notes, or the tastes of the family.

The carefully planned architectural balance has been overlooked instead of emphasized. Where the harmonious styles of the late eighteenth and early nineteenth centuries fitted perfectly in this room, the combination of early English and Italian with some French of a later date is distinctly out of place. These styles are just as formal as those used in our good room, which indicates that formality is not all-important. The heavy wood pieces are placed

in a semblance of balance, but the whole room is so cluttered that any virtues it might have are quite lost in the general effect.

On entering the room the large Italian cabinet placed across a corner is the first object that greets the eye. There one stops, for it is an imposing piece and yet so out of place here, both in style and in placement. The other corner is cut off by a large bulbous sofa, thus completely blocking two windows and obliterating any architectural or decorative meaning of panels and windows. Between the two doors is a heavy Elizabethan table of ponderous design, not unfriendly with the cabinet, but without charm in this room. As no chairs can be set near it, it has no useful quality to excuse that particular placement. Between the two windows at this end of the room is an elaborate French vitrine for the display of many small and incongruous objects. Such a cabinet belongs in a real drawing-room in association with other elaborate styles. The piano occupies a large amount of space in the centre of the room — in fact, it replaces any fireside grouping. Several things are wrong about that particular placement. First, the person playing has his back to all the rest of the room. Secondly, no good piano should be placed near an open fireplace; and lastly, it entirely cuts off one corner of the room, and the pretty bow end of the piano is not in evidence. Of course the elaborate bench is quite unsuitable, too, but unfortunately it is of the type that is sold in large quantities. The room is quite lacking in comfort and therefore inadequate as a living-room for almost any family. Despite the fact that there is a coffee table in front of the sofa there is no possibility of enlarging the group to include the whole room. There is one comfortable chair near a window, and a lamp on a stand near by, but the size of the lamp is so much too great for the table that there is no extra room for a book or magazine.

Incorrect Accessories

As to the accessories in this particular room, first of all the charm of the walls is completely ignored. The windows, which were so lovely in the other room, are here quite ordinary, for their handsome trim is hidden by the valance of the overdrapery. The (Continued on page 166)

'THE HIGHLANDS'

The Home of Miss Caroline Sinkler on Skippack Pike, Ambler, Pennsylvania

BY MARGARET LATHROP LAW

Photographs by Philip B. Wallace



Built in 1796 by Anthony Morris, 'The Highlands' is a splendid example of late Georgian architecture in Pennsylvania. The central bay is of gray ashlar stone, the flanking sections of brown-red sandstone, and the end walls of rubble

THROUGH fertile fields and rolling hills of emerald green the old Skippack Pike twists and turns in a manner unchanged since Washington and his Continental troops marched their weary way to Valley Forge after the near-by battle of Germantown. And still, as Kipling wrote in 'Philadelphia,' though modern motors have long since supplanted the leisurely stagecoach, —

Still the pine-woods scent the noon; still the catbird sings his tune;
Still the autumn sets the maple-forest blazing;
Still the grape-vine through the dusk flings her soul-compelling musk;
Still the fire-flies in the corn make night amazing!
They are there, there, there with Earth immortal
(Citizens, I give you friendly warning).
The things that truly last when men and times have passed,
They are all in Pennsylvania this morning!

Among these lasting possessions of the Pennsylvania landscape are her fine old trees, her meticulously planned

gardens, and her late Georgian architecture, all of which contribute to the unique charm of 'The Highlands,' Miss Caroline Sinkler's home at Ambler, Pennsylvania. Standing stately on a high hill is this house of the early republic, approached by a winding, oak-bordered avenue, surrounded by its many well-tilled acres and overlooking the tranquil Whitemarsh Valley.

About the whole place there is a dignity bred of space and spaciousness, whether indoors or out. There is, moreover, a delightful casualness which comes as a great relief to the eye accustomed to our present-day architectural affectations, our straining after current decorative modes. 'Architecture of escape' is at times a bit befuddling; we are dazed to visit one day the house brought tile by tile from Spain and the next day one which purports to be a copy of the Château of Azay-le-Rideau or the palace at Versailles. No one can deny that the modernly built Normandy

manoir perches rather pleasantly on a Pennsylvania hill, whether its beams be dragged from the nearest railroad track or from a neighboring barn. The restored Colonial farmhouse or gardener's lodge with its simple furnishings has a place, too. But it is a distinct pleasure to visit a home which is none of these, which affects nothing, which is sincere in its stateliness and gives one a sense of the continuity of America's most highly developed taste. For a house and a garden, no less markedly than a man or woman, may possess that ephemeral something which cannot be hastily achieved or successfully simulated, which does not announce itself loudly, yet makes itself felt in matters large and small.

In a house we sense 'quality' in details of mantel and staircase railing as well as in its general proportions, its certain ability to outlast fickle fancy and in one generation after another to hold its own. In a garden, quality is still more subtly defined by a certain formality of plan tempered by an air of casualness, and, I feel, by a lack of flamboyant color.

The Highlands, built in 1796 by Anthony Morris, friend and oft-time host of Jefferson, Monroe, and Madison, interprets no less vividly than its builder the young republic at its best. Dolly Madison was but one of many celebrated visitors who spent happy days and gay in the old house, who whiled away long hours in the tranquil garden. In the letters and memoirs of this well-known 'First Lady' frequent mention is made of their friend Anthony, who at ninety was the last survivor of their wedding party.

When Anthony Morris chose the site for his country



The garden is typically English in plan and has been restored along its original lines, traced by the old walls, trees, and hedges which still remain. High walls enclose it, and the large area has been divided into four smaller sections which give a pleasant sense of intimacy





Towering trees and straight grassy paths bordered by hedges of old box create many striking vistas, and there is about the whole garden a mellow beauty silently accumulated during the past century

seat he chose well; when he built he built well, and it was fortunate that his time corresponded with America's most highly individual architectural development. Purists and period enthusiasts prefer the perfection of earlier Georgian line, and undoubtedly more fineness of line and grace of proportion are to be found there. But, contrary to the generally accepted popular opinion, it was not until after the Revolution that America emancipated herself from a slavish copying of English reference books. As the nation was developing her political and industrial entity, a group of leisured amateurs arose to follow the principles set forth by Jefferson, who constituted himself the prophet of a new era.

The house which Anthony Morris built faces south, and the front is of squared and nicely surfaced ashlar stone from two different quarries, those in the central bay being light gray, the others of brown-red sandstone used in the flanking sections and almost precisely reiterating the tone in near-by paths, piazza chairs, and window shutters. The sides are of ordinary rubble, plastered.

The central section of the façade projects slightly, and is enriched by two Ionic pilasters of white marble which support a pediment within which is a beautiful semi-circular fanlight. Marble stringcourses at the first and second floor levels, marble window sills and keystones in the lintels, relieve and brighten the effect, and a broad flight of marble steps leads to the gracious doorway. The house is further dated by its fenestration — the windows have six-paned upper and lower sashes with shutters on

each story, as is characteristic of most late Georgian houses in America. The wrought-iron balconies at the second story windows are quite simple and geometric in pattern, with none of the intricacy characteristic of the old iron-work of Charleston or New Orleans. No less simple is the entrance porch, one of the few of any consequence in the district of Philadelphia.

The house had been shut up and deserted for several years before it was bought by its present owner and was restored by John P. B. Sinkler, her architect.

A great hall extends from the front door to a wide cross hall at the back, where there is a broad staircase with wing flights above a gallery landing, the whole lighted by a beautiful Palladian window. Standing at the front door, one has a vista straight down the long hall, on through the back door to the verandah and green beyond.

Stately old trees, the faint, indefinable perfume of box touched by sunshine, tranquil blue-bottomed pools, statuary fetched from older gardens overseas, encircling vine-covered walls — this is the garden at the Highlands, a garden like those one finds adjoining the park on an old English estate. In such a garden one is persistently aware of the inscrutable something which accrues only with time; mellowed and softened the whole place seems, all wrapped about with calm.

Unfortunately, there is no existent plan of the garden at the Highlands to prove its original layout, or to settle the question of whether Mr. George Sheaff, whose family owned the place for a century or (*Continued on page 164*)



The central axis of the garden leads from the east piazza of the house, and in the centre of this grassy expanse, bordered by shrubs and flowers, a circular pool marks the crossing of the lateral axis

DUTCH GARDENS

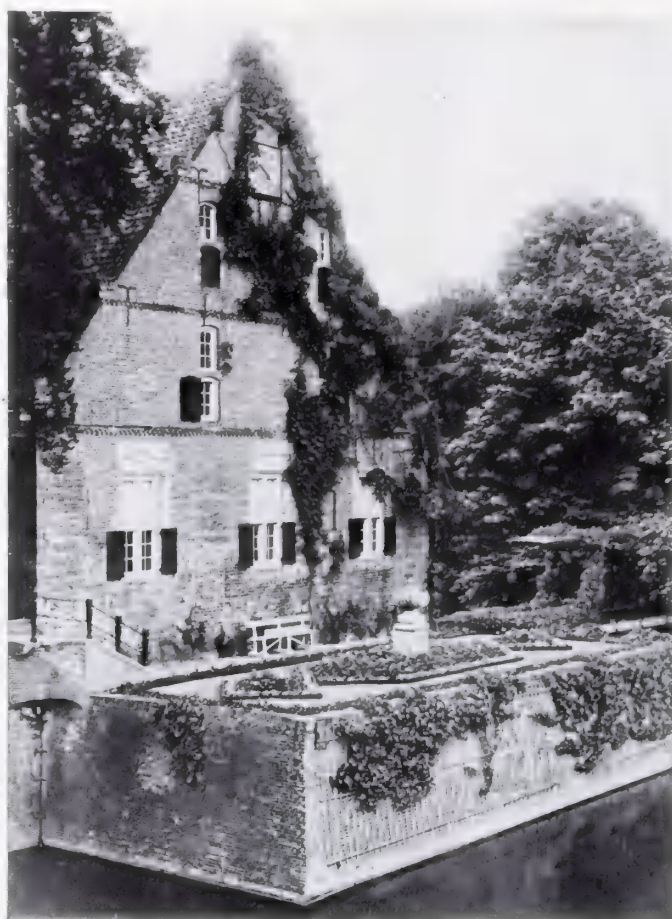
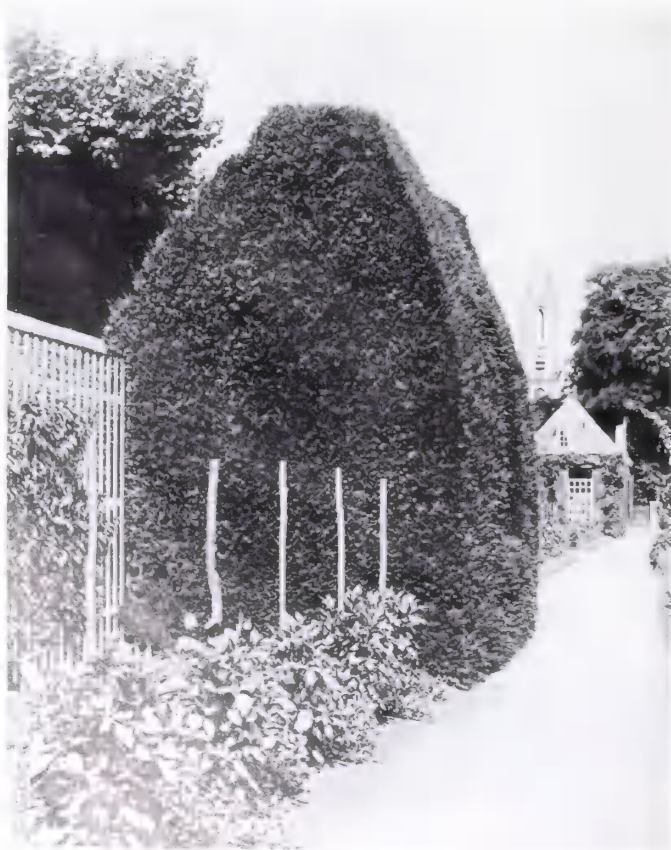
*Although Holland is Associated with
Bulb Growing, she has a definite
Type of Garden Architecture*

BY MARY RUTHERFURD JAY

A TYPICAL Dutch garden is formed of these elements: (1) Wall or hedge; (2) Background of trees; (3) Ornament, tree, sundial, or statue; (4) Design of flower beds; (5) Planting and bloom.

The ingenuity and variety with which these features are placed, and the perfection of their details, give a charm to these gardens of the lowlands that is distinctive and dignified. Erasmus, in his *Colloquies*, speaks of the square-walled enclosures, 'neatly kept and in perfect order,' and 'designed for the entertainment of the Sight, the Smell, and the Refreshment of the mind.'

Although Holland is thought of primarily as a bulb-growing country and the glories of her tulip and iris fields are famous the world over, it is evident that she has a very definite type of garden architecture, which has been used in other lands where there is frequently to be found what is called a 'Dutch garden.' This garden retains its



A cottage at Middachten whose tiny garden with formal beds and sanded paths, so typical of Holland, borders the canal

In the old formal garden at Amerongen many ancient box and yew trees still remain. This path is called 'Kaiser's Walk'

principles and character in a foreign land, while it is interesting to note that Dutch garden traits have been incorporated into those types of gardens which have been imported to Holland.

The Dutch have always had in their favor a mild climate and a soil which is light and well watered, but other conditions have been adverse to garden development. One of these difficulties was the flat and uninteresting nature of the land, which required protection from both wind and robbers. Therefore a wall or hedge was first put around the plot to form a background for the plants within. Walls are universally of brick with fruit trees espaliered on the attached wooden lattice. Hedges are of lime, hornbeam, beech, or yew, and higher than a man's head, with narrow arched openings. The shapes of these openings have given rise naturally to the shady *berceau*, nearly always an adjunct to the formal Dutch garden.

Outside of this wall or hedge are planted trees to give shade, to frame the garden, and to tie it in with the landscape. An opening is usually left where there is a pretty view, often a church spire in the distance, with cows and pasture land in the foreground. This is called the *clairvoyée*.

The boundary being established and the frame made, the next step is to place in the centre some feature for ornament — either a tree which must be kept clipped in a topiary manner in order to keep it in scale with the garden, or a sundial or statue. The art of topiary work has reached a high degree of perfection; all sorts of shapes — spiral, conical, round, or shapes of animals — have been developed to give variety and interest in order to gain a note or accent and at the same time to economize space. Sundials are invariably of the large, round, circular kind, being several interlaced gilt hoops set on a stone pedestal. They give a needed touch of lightness against the dark evergreen hedges and trees. Statues are of stone or lead, and are placed either in the centre of the garden on a grass plot, in a pool,



At Middachten the gardens are beautifully laid out in formal style with broderie patterns. The view above shows the entrance to the rose garden



A characteristically Dutch garden at Oosterbeek with central sundial, hedge-bordered paths, and clipped evergreens giving accent to its formal design

The garden at Weldam is a monument to the art of clipped hedges and trees. The paths are of gravel and the plots bordered with box, the central portions being worked out with flowers

if a fountain is used, or at the end of a walk against a background of trees.

After placing the ornament the plot is designed to accord with it. This is done by the use of the low border dividing the space into beds by means of an edging, usually of box, or of some evergreen plant which will bear clipping. Much variety is displayed in the form of these beds, though the earlier ones were simple squares or rectangles with sanded paths between. The thrift and skill of the Dutchman come into play in the planting of the beds for effectiveness, economy of space, and succession of bloom. This is done with a master hand, for through many centuries Holland has been known as the garden of Europe, and as growers of plants her people have no equals. The flowers generally used (Continued on page 162)





A VICTORIAN HOUSE MODERNIZED

The House of Mr. Mansfield D. Forbes, Cambridge, England

RAYMOND MCGRATH, ARCHITECT

This most original adventure in modernism has achieved spectacular effects inside by unusual lighting and by the liberal use of glass for walls and ceilings and of copper for doors. This liveliness of the interior finds a certain echo in the color scheme of the outer walls, which are painted cream-pink. A series of fussy brackets at the eaves and a top-heavy cornice crowning the three bay windows have been removed. The awkward spacing of the upper windows in relation to these bays has been corrected by the clever device of mock shutters, whose diagonals repeat, in inverted fashion, the pattern of the trellises beneath

The entrance porch, surmounted by trumpet-shaped finials in beaten copper, is painted green on the outside with inside surfaces yellow. The railings are also yellow. The side panels of the porch are of cast wired glass. Polished glass of the same type has been used for the doors, which have chromium-plated fittings and which are set in a painted steel frame. The glass doors lead the eye into an inner vestibule enlivened by reflections from illuminated jade baskets of fruit. Another glass door opens into a corridor forty feet long, sheathed in slabs of cast glass with lights cunningly concealed along the mirrored walls and across the coved ceilings





A stone terrace looks off to green valley and line upon line of mountains, the foothills of the Alpes Maritimes, whose colors vary with each hour. Beside the tower door a lovely pointed cypress lifts its dark spire above a cascade of pink roses

CASA DEL SOGNO

An enchanted Summer in a Garden in France

BY ALICE TRAVER

The prelude to this article appeared in the April 1930 issue. In this the author described her search for a villa in Southern France—a search that sent many minds, if not feet, on a similar quest. Casa del Sogno is the happy culmination

MADAME BIAU fitted an enormous black key to the nail-studded door in the old stone wall and swung it wide. Madame Biau, a true Provençal peasant of the old type, is the caretaker—a toothless lady of some eighty-odd years, clothed always in shapeless black and a wide black straw hat. The hat remains—indoors or out. She jerks and jabs it this way and that as she talks, but I have never seen her dislodge it. I think she never does. Now, with gracious mumblings, she ushered me into the garden of Casa del Sogno—'house of the dream.'

And such a dream of a garden! My garden! I caught my breath with a thrill of pleasure as I stepped down into its green labyrinth. Two stone steps lead from the blue door

down to a rose-bordered path. Jutting out from an angle to the left, a stone terrace looks off to green valley and line upon line of mountains, the foothills of the Alpes Maritimes. Their colors change with each changing hour. They are pale blue chiffon filmy and unreal, or deep violet velvet, or misted with white clouds, or dark and shadowed and majestic, or tender mauve mysterious with luminous blue pools in their hollows, or powdered with gold dust or washed with silver. Their variety is infinite.

On terrace parapet and high garden wall stand huge Sicilian oil jars, and beside an unexpected flight of stone steps. More steps entice you down into the heart of the garden—a green jungle of palms and orange trees and luxuriant dripping vines. Here an amazing sea of deep purple stretches away to the garden's farthest end—a sea of tall

purple iris, thick as a woven carpet. And everywhere roses, roses! A high hedge borders one path with a drift of snow. Another is bordered with deep crimson. There are masses of pale rosy blooms; one or two of creamy yellow with a faint flush on their petals. And covering to its very top the stone tower, and half hiding another blue arched and nail-studded door, such a mad luxuriance as I have never seen except in an extravagant stage setting. And not your insignificant little rambler rose, either, that turns sickly and sallow as it fades. But roses of clear dawn pink whose exquisitely formed buds grow into voluptuous, great generous-hearted beauties that would grace a florist's window.

Paths lead here and there, velvety with moss in the densely shaded corners, and curving in a wide, central circle around an immense, shrub-bearing jar. It was here I later disposed the wicker garden chairs and the round table that I painted a robin's-egg blue—a fairly rue de la Paix touch against the deep violet of the iris. And it was here I lunched in the warm stillness of noon under the twisty orange trees and a sky of clear sapphire, through the green lace of acacias dripping their plumes beyond my high garden wall. In May they were thick with bloom hanging in great clusters like amazingly luxuriant white wisteria. A feathery gray olive, which makes dancing leaf patterns on the sunny façade of the house, used to drop its black fruit on my table—horrid, puckery little things! And beside the tower door a lovely pointed cypress lifts its dark spire high above the cascade of pink roses.

Always when guests arrive I am lost in an agony of

indecision. Through which entrance shall I invite them to come into my parlor? The house extends the length of the garden, a creamy-yellow stone façade with dark blue shutters. There is the door near its centre, which perhaps considers itself the proper front door, since it leads into a small hallway. But the long French window opening directly into the *salon* is so much more alluring that usually it welcomes first arrivals. It is so satisfying to the showman complex, which we all possess, to hear their cry of delight when they find themselves apparently entering a castle in the air. Through wide casement windows opposite, the sweep of sky and distant snowy Alps is astonishingly unexpected. And for a third choice there is that intriguing blue arched door in the curving wall of the tower. A fairy-tale door peeping under its riotous roses. To be sure, it opens to the kitchen, — a casual and unconventional introduction to one's house, — but everything is casual and unconventional in this casually crooked little hill town of the French Riviera.

The kitchen, circular, with stone floor and vaulted ceiling, was once a watchtower of the castle ramparts. It is the only really mediæval part of the villa. The rest was converted from an ancient stone barn that snuggled against the ramparts and still has the dim old Spanish tiles in endearingly wavy lines along the roof. Though its walls are more than two feet thick, its appeal lies not so much in antiquity as in a Provençal quaintness and a certain airy charm.

The salon is a wide low room with walls and beamed ceiling of deep cream, one side open to the garden, the other to the hills. A rush-bottomed Provençal settle fully

seven feet long faces the fireplace and is backed by a refectory table of dark oak. There is an enormous Provençal cabinet towering to the ceiling, a large antique *credenza*, a desk, deep-cushioned armchairs, and several tables of divers sizes — and yet the room seems spacious and restfully bare, with a pleasant expanse of terra-cotta hexagonal tiles showing between the rugs. Two fat leather *poufs* remind me happily of the *souks* of Fez and the dignified patriarchal merchant who enjoyed to the full my bargaining, and the flock of excited little Arabs in the doorway who enjoyed it still more. Another Moroccan memento is above the mantel. It is a bit of Arabic writing on a background of green and gold and faded rose. Before it one of the amusing little green water jugs of the Midi spills the loveliest shell-pink buds I can cull from my garden.

But, of course, the great beauty of the room is its view through the tall windows that reach from the ceiling nearly to the floor. An enchanting view over huddled roofs of weather-colored tiles all tumbled together higgledy-piggledy, with a graceful campanile rising from their midst. Beyond a green valley a patchwork stretch of little square tilled fields and olive groves slopes upward to the velvet-shadowed hills and, beyond again, the snow-tipped mountains. By leaning out perilously I can see a gleam of blue Mediterranean to the south, sometimes streaked with jade and amethyst, sometimes a silver-gilt glitter in the sun. And off to the north the village scrambles up helter-skelter, the old, old, *old* stone houses leaning against each other at delightful, crazy slants and angles. Halfway up it stops, sits down lazily, and calls itself the Quartier Sainte Anne. Leaving the village behind, a pine wood goes

on climbing the hillside with a narrow white path winding up and up into the sky. Sometimes toy figures pass up and down — a donkey and a two-wheeled cart, a goat tugging a small boy in its wake, a peasant woman balancing on her head an enormous load of brush.

When the evening is fine I, too, climb the winding path to stand 'tip-toe upon a little hill'; to watch the faint wash of color slipping from the west and a full moon silvering the sea behind castle-crowned Cagnes on its other hill. Lights are beginning to twinkle here and there in its crooked streets. I descend again through the Quartier Sainte Anne, where the villagers are taking their evening meal out on little upper terraces and balconies — sometimes in the grand effulgence of electricity, sometimes more picturesquely in the mellow glow of a small lamp under the (Continued on page 164)



Huge Sicilian oil jars stand on the high garden wall and steps entice to the heart of the garden, a green jungle of palms, orange trees, and luxuriant dripping vines in the mad luxuriance of an extravagant stage setting

Antiques



by

Nancy Cooper

PUT THE PORKE ON A FAYRE SPETE

— From a Cookery Book of about 1430

Broadening Interests in American Pictorial Art

EVERYBODY is groaning over 'poor business' these days, so I suppose it is only natural that the antique dealers should contribute their share. Nevertheless, I observe that on the whole trading in the really fine things is about as brisk as ever. Collectors are no more than human after all, and their custom is governed by one very special creed which makes for stability under any or all conditions — namely, that waiting for prosperity before buying an antique usually means losing it entirely. So that when something really beautiful and rare comes on the market, it takes a pretty strong-minded collector to remember that there is such a thing as 'hard times.' Usually he does n't — until afterward. Thus the solid backbone of the trade seems to have been surprisingly little affected by the general slowing up of business.

In some directions a steadily increasing activity has been noticeable, notably in the buying of American prints of all kinds. Our old friends Currier and Ives continue to hold their own, of course, both in popularity and in prices. And with the interest which their work has aroused in the public generally,



FIG. 1. A less-than-life-size crayon portrait signed by Saint-Mémin and dated 1812.

there is becoming evident a growing appreciation of the work of other firms.

I understand, for instance, that the Sarony prints are coming very much to the fore, and that wise collectors are buying them in whenever opportunity affords. J. Maurer worked for Sarony at one time, I believe, as did other of the foremost artists of the day, each of whom must have put the same effort into his work for this firm as for its better-known contemporary. I throw this out simply as a hint to those who may wish to take advantage of it while the prices are within reach.

One is conscious of a similar broadening of interest in the whole field of American pictorial art. I was particularly interested in the stir of enthusiasm caused a few months ago by the unexpected appearance on the market of one of the Saint-Mémin less-than-life-size crayon portraits, Figure 1. These portraits, drawn from life, and never reproduced except by the pantograph in the form of the small portrait engravings for which this artist was famous, are so rare that I do not remember having seen one sold before. This was one of the much-desired pink studies, identifiable as the portrait of 'Capitaine Mosley,' who served under General Stephen Van Rensselaer in the War of 1812, — number 72 in the series of Saint-Mémin's own proof plates, — and was in quite untouched condition.

Saint-Mémin has been classed with the profilists for so long that the quality of his art as a true portrayal of American character has been in some danger of being overlooked. A glance at the series of proof studies preserved at the Corcoran Art Gallery in Washington should be enough to convince one of his truly remarkable genius for portraiture. Here is no collation of simpering fine gentlemen, all wigged and bedecked alike and all idealized to an identical cast of countenance, but a group of sturdy American pioneers and statesmen, each with the marks of his own particular struggle writ large upon his face, and each as different from the others as human beings are apt to be in any age. There is no glamour about the gentleman illustrated, no pretense of idealism or of heroism other than that which he actually possessed. Yet contemplating him, one receives a better idea of what manner of man the Colonial

soldier actually was than from a whole imposing gallery of Stuarts or Copleys.

It is this quality of truth which tells in the long run, and which contributes to an appreciation of the artist that is bound to strengthen as time goes on.

Cooking Utensils of the Seventeenth and Eighteenth Centuries

NEARLY everybody, I find, has illusions of some kind about 'the good old days,' even those people who would most readily

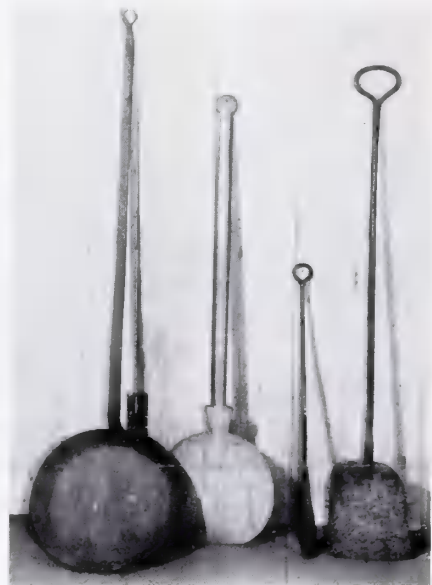


Fig. 2. From left to right — a long-handled frying pan, a wooden 'bread-peel,' a toddy iron, and an oven shovel or 'slice'

scoff at the idea of themselves as antiquarians. Not long ago I heard a middle-aged and strictly truthful woman tell a story about herself which illustrates admirably how easily such illusions grow.

She said that when her two children were about ten and twelve years old, she began telling them one day, in her mother's presence, of the wonderful Christmas trees she used to have when she was a child.



Fig. 3. A covered cauldron and two crane kettles (left), one kettle having a long spigot and the other a tilting device, which made it unnecessary to remove the kettles from the crane for pouring

Fig. 4. Two iron skillet and a larger iron grissett, the latter used for melting wax for rush lights



'But A——,' her mother broke in, 'what are you talking of?'

'I am telling them,' replied her daughter, 'of the beautiful trees you used to plan for me.'

Her mother considered this for a moment, remembering their many years of travel and the Christmases spent in various foreign capitals, and then said quietly, 'That is interesting, A——, because, you know, you never had but one Christmas tree in all your life—the one we had at home the year that you were nine.'

That must have been a red-letter year in the little girl's life, beside which all the other treeless years had melted into nothingness! And so it is, no doubt, that most of our illusions about the 'simple life' of early times are born. Poets have immortalized the long quiet winter evenings about the fireside of an eighteenth-century kitchen. But they have left unsung the weary hours of tedious and often unnecessary labor that preceded them—until most of us have forgotten that these ever existed at all. But let the experienced housekeeper cast her practised eye over the complicated paraphernalia and equipment of that kitchen, and she will tell you fast enough what she thinks of the 'simple' days of old!

I have somewhere my great-grandmother's Cookery Book, which used to amuse me as a child for hours on end. One recipe in particular that I remember was for a 'simple' dinner dish which you began to prepare at eight o'clock in the morning, and which demanded some additional ingredient or attention every hour of the day thereafter, the directions for which took up three closely printed pages! No, simple those days cannot have been, at least not for the housekeeper. But beautiful they must have been, almost inevitably: an age which, as someone has remarked, 'was ignorant of the heresy that beauty is a luxury easily

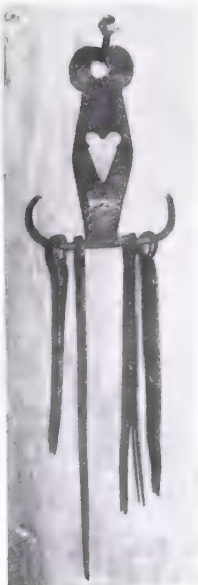


Fig. 5. A wrought-iron skewer holder with skewers. Such holders with skewers still intact are very rare

dispensed with'; an age 'which made skillets and pot hangers beautiful for cooks and scullions.'

The most interesting collection of these old skillets and hangers—made, in these parts, it must be confessed, more often for the use of the mistress of the house than for the cook or scullion—is in the Antiquarian House at Concord, Massachusetts. Made, as it was, some fifty years ago, before such things were



Fig. 6. A pot lifter, a cake turner, a two-pronged fork, a quilling iron, and a pair of sugar nippers

even the least bit valuable, this collection contains examples of almost every kind of hearth and kitchen utensil in use in America during the seventeenth and early eighteenth centuries.

I wish that it were possible for me to show here the complete series of these utensils, for it is only by illustration that one is able to give any clear idea of their interest and charm.

One of the most interesting groups is that having to do with the baking of bread—a very important activity in an eighteenth-century American household. The process was almost identical with that of the mediæval bakeshop: viz., a stone or brick oven was heated by building a fire inside the oven itself, after which the fire and ashes were removed, and the bread baked with the heat retained in the masonry. A long-handled iron oven shovel or 'slice,' Figure 2, was used to remove the embers. A similar instrument made of wood, and having a rounded blade, known as a 'bread-peel,' also shown in Figure 2, was used to insert the loaves into the oven. For browning them, a 'salamander' was important. This was an iron shovel-like instrument, three quarters of an inch thick, which was made red-hot in the fire and then held near the crust of a loaf until it browned. The same process was employed for browning pastry and other dishes.

Small unleavened breads and loaves were baked on the hearth on a girdle plate,

sometimes supported by a brandreth (fascinating Anglo-Saxon name!). This was a kind of short-legged iron trivet designed to raise the girdle plate above the embers.

In cottages and simple homes, larger loaves as well were baked upon the hearth, in that most primitive of all cooking utensils, the iron cauldron. Sometimes this was turned upside down over the loaf and the embers heaped about it. The bread thus made was called 'up-set bread.' Sometimes the loaf was placed inside the cauldron and covered with a lid. This was called 'pot-oven bread.'

The small covered cauldron in the centre, Figure 3, may have been used in this way. It is said to have been used by Louisa May Alcott during the time when she served as volunteer nurse in the Civil War.

From the cauldron was developed the iron skillet, or 'posnet,' the mediæval equivalent of the saucepan. The earliest English specimens were shaped like cauldrons with long curved handles. Eighteenth-century examples had flat instead of curved bottoms, and were larger at the tops than at the bottoms. The handles were usually straight and tapered, as in Figure 4. Being down-hearth vessels, they of course had legs, usually three, to raise them above the embers.

The Concord collection includes skillets of various sizes, ranging from a tiny one measuring scarcely five inches in diameter to several of cauldron size. One, shaped somewhat like a cauldron, and having a flange for a lid, would undoubtedly have been called a 'baking pot,' and may—who knows?—have been used for baking the first dish of Boston beans.

The utensil shown at the right in Figure 4 is probably not a skillet, but a grissett—that is, a shallow iron vessel on short feet used for melting the wax into which were dipped the wicks for rush lights.

Some of the most fascinating of the seventeenth- and eighteenth-century utensils had to do with the roasting of meats and game. The Concord (Continued on page 167)

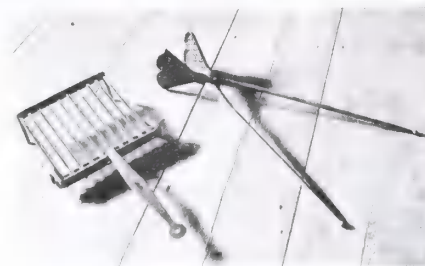


Fig. 7. A gridiron having grooved grilles which drain into a trough at the base of the handle, and a 'wafer iron,' grandfather of the waffle iron

DRESSING TABLES AND THEIR APPOINTMENTS

[Continued from page 126]

choice for a table of this nature. The silver may be procured in a Palladian finish—a protective finish of platinum metal guaranteed not to tarnish and requiring only washing to keep it bright. The lamps are figurines of porcelain in white and gilt, exquisitely modeled with finished detail. The shades are pale peach taffeta stretched on the frames and painted with a shadowy flower motif. This table is in a room of white with classical mouldings and chair rail.

The ivory and gilt painted table is a reproduction of a late Louis XVI piece; and accompanying it is a carved gilt mirror of the same period, the design of which blends with the patterning on the drawers of the table. The table top is inlaid with vellum and tooled around the edge with a narrow border of gold. The lightness of scale, the delicacy of patterning, and the exquisite textures in the group are the keynote for the selection of the other appointments. The hand-carved ivory hand mirror and box are beautifully enhanced by the back-

ground of ivory vellum. The bottle and powder jar are white glass painted with a fine tracery design of white, accented with a little blue and a single rose tulip. These add a lacy touch to the table. The lamp bases are small modern Chinese porcelain vases of light carnelian color and have medallions of white patterned with scenes in green and the same blue and rose as found in the jars. The shades are a lighter value of carnelian-colored taffeta, scalloped and bound with matching velvet. The finials are carved carnelian.

In the selection of our dressing tables, to create a charming setting we must give careful thought to choosing the right table from the many forms that are offered, and then it becomes an entertaining pastime to acquire harmonious appointments that are in sympathy with the table and that are dainty and exquisite to use. Most of us have a bit of the collector's zeal for the quest of the unusual, and the dressing table is an interesting subject on which to vent this urge.

KEEPING YOUR HOUSE IN STEP

[Continued from page 133]

familiar with the washable fabrics commonly used to cover the walls of the kitchen and bath. These may be had in many attractive patterns to brighten up the rooms where they are used. Their chief advantage lies in the fact that they are non-absorbent and are easily cleaned with a damp cloth.

Washable wallpapers, while not so well known, are becoming popular, due to the fact that they may be scrubbed with soap and water as one cleans a painted wall. The material closely resembles ordinary wallpaper and is made in a wide choice of patterns for use in all kinds of rooms.

No wall finish enriches a room as much as genuine wood paneling, either the full height of the room or in the form of a wainscot three or four feet high. Recently there has been a revival of the use of white pine, particularly for finishing rooms in the Colonial style. The silky grain and rosy knots of this most adaptable of woods respond readily to shellac and wax in the hands of a good finisher.

Of late there has been introduced a substitute for wood paneling, which consists of a thin veneer of high-grade wood which has been treated to overcome its stiffness and brittleness. The veneer is

mounted on a strong flexible cloth backing and is sold in rolls of a length to suit the height of your walls. The chief advantage of this material is that it can be pasted to the wall like any wallpaper. Panel mouldings, base, cap, and cornice or plate rail, of the same kind of wood as the veneer, may be nailed to the wall. The entire surface may be then stained and shellacked or painted, with the precise effect of wood paneling. This new type is serviceable and durable. The sheets of veneer are obtainable in popular domestic woods such as birch, maple, and walnut, as well as mahogany and numerous other beautiful foreign woods.

Beautiful modernistic paneling at reasonable cost is possible through the use of this special veneer. Mouldings can be dispensed with and the walls covered with the veneer sheets, butting the sheets neatly and producing a flat smooth wall. If desired, matched veneers can be procured, and by placing the pairs of sheets on the wall exactly as they would appear if the log was split and opened up, an interesting, symmetrical balanced result is secured. Combinations of different kinds of woods may be used in modernistic patterns to produce many new effects.

THE ASTER CLANS GATHER IN THE ROCK GARDEN

[Continued from page 129]

rosy-violet to lilac-pink with yellow eyes, and are about two inches across. They come in June.

Very different in appearance, but of equal sturdiness, is the striking orange *E. aurantiacus* from Turkestan. The large velvety flowers are carried singly on six- to nine-inch stems above the mat-forming tufts through June and July.

There is a hybrid form of the above in *Erigeron hybridus* that has entirely lost the brilliant orange coloring and acquired a branching habit with the corymbose flower heads of the other parent. It is usually carried in a named sort on the market, and most often comes in lilac-pink.

Useful to drape on a moist wall or rock is *Erigeron mucronatus*, most often listed as *Vittadinia triloba*, an Australian that trails quite happily in a light soil and somewhat sunny sheltered place. The small pink and white daisy-like flowers are borne in great profusion from June until frost. It is also often used for edgings.

Erigeron polyspermum leads us toward those daintier true elfin alpine of the bleak pumice fields, though it has not yet caught up with them, being a dweller on the lower arid slopes of the east side of the Cascade Mountains. It makes compact little rosetted mats of hairy fringed narrow gray leaves about two inches long, and carries comparatively very large lavender to purple blooms with golden eyes that sit solitary on three-inch stems.

SEEKING the same dry rocks, but adventuring on to Colorado too, is *Erigeron compositus* (*E. multifidus*). The large flowers are borne solitary on two- or three-inch stems and are particularly noticeable for their prominent eyes. It makes a flattened tuft of much-slashed hand-shaped leaves that are usually hairy and often sticky when young. This blooms from May to September, but the color of the flowers varies in different regions, running from purple to white. This can be used in the moraine or a sunny pocket. A variety, *E. compositus trifidus*, climbs above 11,000 feet in the Sierra Nevadas.

The mountains of Utah and Wyoming give us a most delightful treasure, but strangely one that we must purchase from British Columbia or England if we would coax it to our gardens with barter. This is *Erigeron leiomeris* (*E. spatulifolius*). It is a true dweller in the clouds that has climbed to the high and lonely places, meriting an invitation to the choicest rock gardens. A pearly translucence shows through the daisy-like blooms of pale lavender-blue. These come in May to sit close and singly upon the short stems

above neat tufts of bright-green spoon-shaped leaves. *E. radicans* is a sister species with hairy foliage from the summits of the Sierra Nevadas that has sent its seeds to the American market. This grows sometimes a little taller in the lowland, but holds its bloom from May to August.

THE inulas as a class are too large for the rock garden, in many cases partaking much of sunflower proportions. There are, however, a very few little-known miniatures among the family that are far too lovely to be ignored. They first won my heart growing among cascading sheets of the dainty blue bells of a high alpine Campanula, and until they crossed the ocean to my own garden, I knew no rest. Afterward I found our own native *I. ensifolia* of better beauty than the *I. acaulis* I had striven so to gain. *I. ensifolia* as I know it carries its large golden heads singly upon six-inch stems that stand well above the narrow-leaved tufts. I note, however, that some Eastern nurseries advertise this as considerably taller. Inulas are Compositæ of much sturdiness, and the mountain forms come to us from alpine meadows. Their great value is their ability to thrive among spreading mats of other plants and the bright gold of their blooms, which last largely through the tide of high summer, *I. ensifolia* blooming from June through September. This is on our own market, but the lower-growing two-inch *I. acaulis* can probably be procured only from English or other foreign seed.

Southern gardens that wish a plant well able to fend alone, such as the stronger Arabises and aubrietias, may welcome *Dimorphotheca aurantiaca*, of flaming orange hue. It covers its low foliage mats with large wide-rayed blooms from early winter on into summer in the South, but is used more often as an annual in Northern gardens. The taller yellow *Leptosyne maritima* is also overly robust for a garden of dainty alpine, but is extremely useful among rough rocks, particularly those that break to the sea.

WHILE the Senecios must be invited with discretion, *S. tyroliensis* is a splendid and mannerly little plant for the rock garden, being very dwarf and compact, but carrying most brilliant blooms of fiery orange-red in spraying heads. The bright glossy-green foliage adds to the vividness of the plant. It is another plant that looks well among the small Campanulas. Give this a fairly rich, but light, soil with stone chips and moisture.

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CASA DEL SOGNO

[Continued from page 157]

grapevine trellis. As I pass I glimpse a long golden loaf, the green of salad in a huge yellow bowl, the graceful curve of a straw-covered wine bottle.

Shall we in America ever slip naturally and simply into this gracious outdoor living, I wonder, without a fussy, conscious 'pick-nicking'? I seem to remember one *alfresco* dinner I inflicted on the family on an August evening. They saw it through, politely ignoring its staccato accompaniment of twitches, slaps, and spasmodic passes in the air. Perhaps our climate is to blame. Have we a greater number and variety of pestiferous little winged creatures of darkness? Or is it merely that our occasional attempts surprise them to inquisitive investigation?

IF I do not watch the moonrise from the hill, I climb to my own watchtower surmounted by an iron-railed terrace. Here I can look down into my garden, beyond its old stone wall and across the *Place* to the crenelated battlements of the Château, and off over village and valley to the amazing sweep of mountains circling the horizon with tiny distant villages cradled in their hollows, all a shimmer of jewels at night. Here I frequently have morning coffee or afternoon tea, stretched lazily in a deck chair. But it is no place for work. That panorama entices the gaze and lures to endless daydreams. For concentration, better the farthest corner of my garden close among the lazy snails. There are lots of snails in my garden. I think they know I have a fellow feeling for them. Of all creatures they have most fully perfected the art of 'jest setting.' Mimi has an immense contempt for them. She picks them off indignantly. '*Vilaine bête!* It eats the plants.' Timidly I stand by and let her bear them away in the dustbin, ashamed to confess my weakness for them. Poor little beasties, you have been unjustly slandered. If we had to carry our houses about on our back we should move at a snail's pace, too — or 'jest set.'

Mimi is my little *femme de ménage*. Every morning she pulls the bell cord hanging outside the garden door and I rejoice to hear the mellow jingling of the brass bell that swings above the wall. I rejoice because she arrives promptly with milk and ice. Before I thought of asking her to bring them, I used to wait in restless uncertainty for the problematical advent of the milk boy and the ice lady. I explained patiently and at length that the milk *must* arrive before ten, since it must be boiled and then cooled before lunch. Yes, *madame*. Perfectly. To-morrow morning at ten. It continued to trickle in — literally, along the garden path

and over the black apron of the small boy grasping the handle of the blue saucepan. It continued to trickle in at eleven or twelve — or not at all. Then Mimi solved the problem and I dismissed the small boy and the ice lady. For the French language I have great respect and deep affection in spite of, or because of, its occasional charming inconsistencies. If *laitier* is milkman and *latière* is milk lady, and *glacier* is iceman, one leaps nimbly to the conclusion that *glacière* is ice lady. Not at all. The *glacière* is the ice box.

It is our proud boast that here in this fifteenth-century town we have most of the twentieth-century conveniences — ice, electricity, modern plumbing, hot and cold running water. My bathroom is a spacious room equipped with the most approved modern fixtures. But it opens quaintly from the kitchen, and the kitchen is quite at the farthest end of the house from the bedrooms. Your journey lies via the hall, through the salon, down three stone steps, across the kitchen, up two stone steps, and — there you are! At six in the evening the fire is lighted in the kitchen stove. Some three hours later the bath water is hot. But every drop of water that pours steaming into that shining tub has had to be pumped up by hand from some mysterious depth to a cistern in the attic, whence it descends with an air of sophisticated elegance through those hypocritically gleaming faucets. Casual callers are requested to pump fifty strokes on arrival. House guests, every time they drift through the kitchen. Mimi and I do our daily hundreds.

FOR every scuttle of coal, Mimi must go out the garden gate, down the hill to a picturesque arch under the old tower, and within that ancient cave, behold — the coal cellar! Fortunately there is a generous wood box in the salon, a charming old French *coffre* that holds the fireplace wood and pine cones — enormous, resinous cones, called delightfully 'apples of the pines.' When the windowpanes are streaming with rain and the garden is a blurred green mist through the glass of the French door, I heap them on the fire till the flames go roaring up the old chimney. The squat brass teakettle, culled from London's Caledonian Market, tucks its four tiny feet under it on the hearth like a contented tabby and winks drowsily through the amber glass of its handle. And from the mantel above, a gentle little Madonna, carved with the reverent skill of an Oberammergau craftsman, leans down in tender blessing.

When Mimi departs she wishes

me prettily, 'Bon appétit.' Then I lock the garden door and cross the Place to a little *café* where I dine each evening. In the chilly nights of early spring we are cosily indoors behind red-checked curtains. But we emerge on to the Place under the acacias when the summer evenings begin and the sun goes down gloriously behind the mountains and the darkness is lighted softly by dim yellow lanterns among the branches. If it begins to rain, big fringed parasols are raised over the tables. But the shower does not last long. Once, at a sudden patter of drops, *Madame la patronne* spread her hands dramatically. 'All day long it is only to lift the parasols, reënter the cushions and chairs. Lower the parasols, bring out the cushions and armchairs. *C'est embêtant!* May the good God remark our courage and patience!'

In early April only a few golden

globes were still hanging among the dark leaves of the orange trees. By the middle of May a foam of blossoms broke like the snowy crest of a wave over all the branches. The ravishing perfume hung on the air and drifted in through the open windows. When the garden was sweet with moonlight and the fragrance of orange flowers, then if ever it was a 'poetic garden.'

Often we sat late before the salon fire and one or another of the group would rise and throw open the door for a deep, delicious drink of that cool, perfumed night air. Once at such a moment someone remarked casually, 'Your Cagnois birds keep late hours.' And then with one accord we all gave a gleeful cry: 'Nightingales!' From valley and hillsides such a mad, witching revel of ecstatic cadenzas! It was almost too much — moonlight, orange blossoms, and nightingales! *Epatant!*

'THE HIGHLANDS'

[Continued from page 151]

more, deliberately copied the garden at Knole Park, Sevenoaks, Kent, or whether he and his English gardener instinctively developed a plan which was a composite of those they had admired in old England. Certainly there is marked resemblance, not only to Knole Park, but to Losley Park, Guildford, Surrey, and in the restoration begun in 1917 Miss Sinkler, with the advice of Mr. Wilson Eyre, the architect, has strictly followed the old English tradition.

True, there were at the time when Miss Sinkler bought the place existent old walls, old shrubs, old box, old trees, a few half-obliterated paths for clues on which to work. Careful study has been given to the preservation of all that was left of another era, so that now the original owners would feel quite at home in their garden; the sense of continuity seems never to have been lost.

Almost a century ago the merits of the garden were recognized by Andrew Jackson Downing, our first American landscape architect, who, in his *Treatise on the Theory and Practice of Landscape Gardening applied to North America with a View to the Improvement of Country Residences*, a book as thorough, as ponderous, and as rambling as its title implies, writes of the Highlands: 'The whole estate is a striking example of science, skill and taste applied to a country seat, and there are few in the Union, taken as a whole, superior to it.'

Its trees seem rooted and unified with the landscape in a different way from those great trees which in America to-day are jerked up root and branch, hurled bodily on swift-moving trucks, and speedily dispatched to the newly built house, which simply must look

old! To-day, our countryside is being scoured for old box bushes, old wisteria vines, and such. Clever methods of transporting and transplanting have been developed, but the result gained by all this straining after effect is not the same as that achieved by Time, who works in a casual fashion, yet with so firm a touch.

The garden of the Highlands is situated at the east end of the house, enclosed by high walls, and is in reality a series of small, intimate gardens formed by long straight paths which subdivide the square area. The whole garden is on a sufficiently large scale to give an unusual sense of freedom. The enclosing walls unite the various units without making one too aware of boundaries, for they are vine-covered and, together with the old trees, continue in vertical line the turf color, serving to give a vertical accent to the whole. The high crenelated wall on the left was originally part of the orangery, and the turret house at the end, now used as a sort of retreat, was originally the gardener's house of two rooms, in which he lived with his family of nine! The Gothic windows and battlemented wall, built about 1832, express that Gothic feeling which everywhere was creeping into design of the early eighties, and to this same period belong many of the marble figures which stand sentinel at gateways, or silhouette themselves against dark semicircles of arborescences.

The central axis of the garden leads from the east piazza of the house, with which it is happily connected by the use of potted plants — oleanders, bougainvilleas, hibiscus, myrtles, and so on. For a certain distance this axis is bor-

5TH ANNUAL *Small House Competition*

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The Competition this year will have only two classifications: the Eastern house and the Western house, with the following prizes offered. Houses of 6-12 rooms are included in each group.

FOR THE BEST HOUSE EAST OF THE MISSISSIPPI:

1st Prize \$500

2nd Prize \$300

3rd Prize \$200

These will be judged by a jury containing at least two members of the American Institute of Architects, on the following points: —

1. Excellence of design
2. Economy in space and convenience in plan
3. Adaptation to lot and orientation
4. Skill in use of materials

OR THE BEST HOUSE WEST OF THE MISSISSIPPI:

1st Prize \$500

2nd Prize \$300

3rd Prize \$200

The Competition calls for photographs and plans, as specified in detail below, of houses recently built within the United States. As in previous years, a selected number of the houses submitted will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow.

CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms. There must be presented: —

- a. Three photographs of the house: —
1. General view
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information: —

1. Name of owner (not obligatory)

2. Location of house
3. Orientation of house
4. Composition of family
5. Special problems that had to be considered
6. Material and color of outside walls
7. Material and color of roof
8. Color of outside trim, doors, and windows
9. Short description of interior shown

These photographs, plans, and legend must all be mounted on one piece of heavy board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by

the House Beautiful Magazine.' In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 for publication rights covers the expense of these prints and plans.

8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1931.



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'THE HIGHLANDS'

[Continued from page 164]

dered by two wide, vine-covered arbors, and midway the distance to its terminal wall (added in the recent restoration) it is crossed by the lateral axis, also a bed and shrub-bordered way of green turf. This crossing is marked by a circular pool of bluish tint, and to the left is a rectangular pool of the same shade. The terminal wall,

nots, and later in the season other blossoms, but never a predominance of blossom color.

Of the numerous gardens within the garden, none is more charming than the first on the left as one walks away from the house and, passing beyond the small summer-house with the lovely vistas from every door, enters the box-bor-



The battlemented wall and marble figures express the Gothic feeling which so greatly influenced all design during the early eighties

which acts as effective shelter against winter winds, is high, machicolated, and thickly vine-covered, broken only by a series of openings which offer a view extending far over the fields.

Each of the four parts formed by these dividing axes is broken into smaller units, and each of these has a separate entity and gives to the visitor a sense of intimacy and seclusion. From no one place in the garden can its whole expanse be seen. Paralleling the long axis leading direct from the house are two narrow grass walks bordered by box and separated from the central panel of grass by flower beds in some places and shrubbery in others. Iris, tulips, and pansies in varied tones of purple and lavender come in the early spring, there are white violets and forget-me-

dered maze, enclosed by walls of high old box, and designed in small, close-clipped box. Here are border beds in larkspur, roses, and many old-fashioned flowers. But the interest of the garden centres in the second small garden, which is in reality the lateral axis and contains the two pools. The third section on the left consists of a box-enclosed square with border beds and flowering shrubs. The fourth and last is particularly lovely with its carnations and roses, citrina and lilacs, herb walks, its pendent white wisteria which hangs over a pergola, and its far-distant view. Here beneath this mass of fragrant blossom one may sit forgetting the hurly-burly of a modern world, content to gaze over those placid fields where cows are grazing, and then beyond to soft, wooded hills.

THE HARMONIOUS HOUSE

[Continued from page 147]

material of which the overcurtain is made is equally unsuitable, for though the Jacobean linen harmonizes with the bulbous-legged table and possibly with the large cabinet as well, it is all wrong with the room itself and with the windows. Incidentally a fabric of this particular type should never be made up with a shirred valance. Dignity

of pattern and fabric demands dignity in the making. When trim around a window is as lovely as this and as definite in style it should be left uncovered. The large panel over the mantel, which provided a splendid frame for a vigorous painting, is here a meaningless space partially filled with an inappropriate mirror. If an object too

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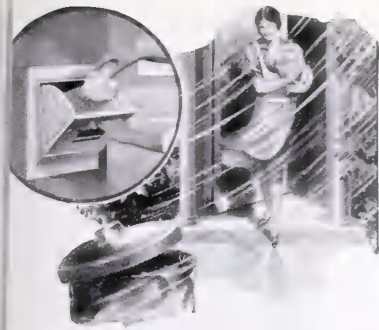
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THE HOUSE BEAUTIFUL
8 Arlington Street
Boston Massachusetts

THE HARMONIOUS HOUSE

[Continued from page 166]

small in size had to be hung in that area, it should have been properly spaced with the correct margins above and below. Never let picture or mirror which does not fill an entire panel rest against the lower or the upper edge. The opposite long wall shows another bad arrangement of good space. The oval picture might have been all right in a smaller panel, but here it is out of scale. The four smaller pictures may fill in space, but their sizes and shapes are so unrelated to the oval and to the entire space that the final effect is that of a hodgepodge.

This is another instance of having bought the ornaments and accessories that were the fad of the moment, regardless of their suitability. The large ship model, which might be at home in an Early American house or in a summer seaside cottage, has no reason for being here, other than the fact that the owner had it or had been given it when full-rigged ships were in vogue. Not only is it in bad taste, but it is placed on a table that is much too small and dainty for it.

The lamps show the evil influence of the worst phase of modern commercial art. However, it is a question whether they are really any worse than the elaborate gold and filigree ones which they replaced. The designs are not good in themselves and certainly are out of harmony with the furniture and with the character of the room. The ornaments that fill the niches at the top of the bookshelves are unusually bad, for the Chinese gong at the left has little beauty,

and certainly it is of no use placed where it cannot be reached. The same is true of the elaborate French clock in the other niche. Bookshelves do seem to be a hardship when there are no books.

Probably the worst mistake in the entire room, and the one most often found, is the decoration of the piano. No musician will place extraneous objects on the piano—and quite rightly. But unfortunately the casual player looks on the piano as a place to be decorated. So here we have the Spanish shawl of bright colors, carelessly draped to collect the greatest amount of dust. The silver basket was probably a wedding present, but the piano is not the place to display it. The artificial roses may be more economical than real ones, but they are just one more horror here. Photographs always collect on the piano in such a room, and here they are in all their glory with the latest style of easel frames. This is not exaggeration, for many pianos have I seen that were equally loaded with odds and ends, especially photographs. Leave your piano free to be a good musical instrument.

SIMPLICITY seems a hard rule to follow sometimes, for in the case of accessories it nearly always means elimination. Don't hang on to things that you know are bad even if you have had them for years. If the thing itself is good there is always a place for it, but if its only merit is as a passing fad, let it go without regret. Be discriminating and use only those things that are really suitable if you would have a harmonious house.

ANTIQUES

[Continued from page 159]

collection contains one of the two or three complete spit jacks that I know of in this country. This was unfortunately being repaired at the time these photographs were taken, and so could not be shown here. Thousands of people, however, have seen and admired the similar one in the kitchen of the Wayside Inn at Sudbury.

An important accessory of spit

roasting was the wrought-iron skewer holder with its hanging iron skewers of different lengths and sizes. Figure 5 shows one of the very rare holders on which the skewers still remain intact. The handle is thinly wrought, and is pierced in a typical seventeenth-century design—altogether as delightful a specimen of craftsmanship as one would find in many a day. Two

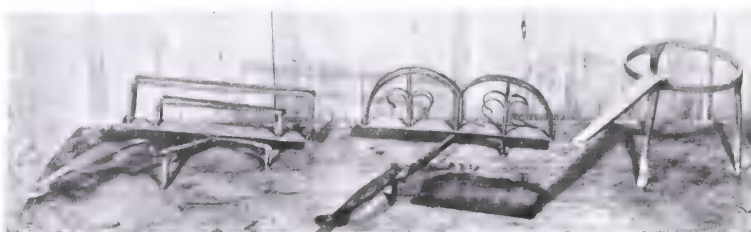
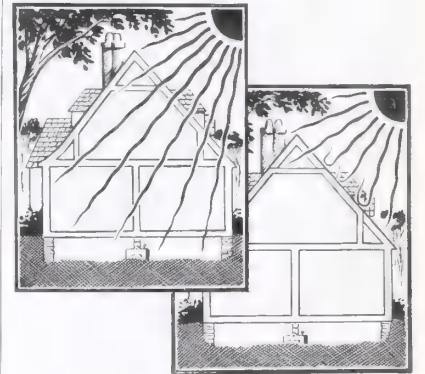


Fig. 8. Two revolving bread toasters and a trivet, all of wrought iron

(Continued on page 172)

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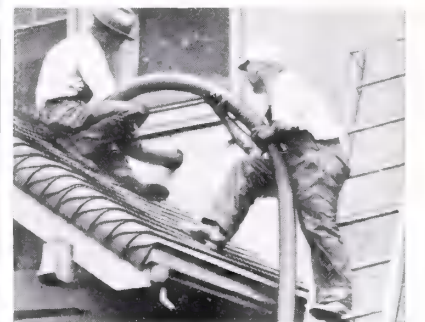
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How does your garden grow?



BY

ELIZABETH LEONARD STRANG

AUGUST-FLOWERING SHRUBS

In August the eye does not expect color among the shrubs so much as quiet restful foliage, long stretches of undulating greens in varying tones and textures. The common locusts with their finely divided leaves are among the most attractive of these summer greens; likewise the cool feathery grays of the rosemary and royal willows, the elaeagnus, the sprays of tamarix, or the fluffiness of *Symphoricarpos chenaulti*. The pearl-bush has a most refreshing bright green foliage, and the bush honeysuckles have the same quality.

And yet, if one is interested in flowering shrubs, this month brings many interesting effects. The old-fashioned shrub-althea (*Hibiscus syriacus*) is not the least of these, whether your choice is the pure white, the palest pink, deep violet, or the crisp raspberry red. I like the double forms best. Examined in detail they seem almost as perfect as camellias.

The large single flowers of the *Hibiscus moscheutos* (common rose-mallow) one naturally thinks of next after the shrub-althea. They have the same range of coloring, and are shrublike in effect, though they usually die back to the ground in winter. However, their general texture is much coarser.

Hollyhocks (*Althaea rosea*) do not belong to the same family botanically, though the single flowers do somewhat resemble the mallows. An annual having the same form of flower is the *Lavatera trimestris* (herb treemallow). It grows readily from seed sown where it is to bloom, and it might be interesting to combine all these

plants having flowers of similar form and coloring.

••• An unusual color scheme for an August garden was once evolved from the trumpet-vines. Their tones of coral and pinkish range are not in accord with the usual pastel pinks and baby blues, but very delicate and subtle combinations can be found. Dahlias of carmine shading to amber and yellow, such as Mrs. T. B. Ackerson or Mr. Crowley, or the pure orange pom-pom Amber Queen, the varied tones of the primulinus gladiolus, contrasting with the misty grays and lavenders, seaholly, globethistles, Statice and nepeta, and the deeper blue of *Veronica longifolia subsessilis*, can all be used. Tiger lilies are perfect with trumpet-creeper and orange or salmon hollyhocks. Phlox must be lavender or orange-red — such as Deutschland or Dr. Konigshofer. The deep rose or pink phloxes are of course impossible.

••• Pepperbush is one of the most satisfactory of summer-flowering shrubs, for not only are the abundant spikes of bloom very fragrant, but it makes, when well grown, an attractive low foliage mass.

One shrub flowering in late summer, not often found in catalogues, is *Aesculus parviflora* (bottlebrush buckeye), a fine spreading shrub with erect spikes of creamy-white flowers.

A particularly attractive combination is that of purple Buddleias with feathery sprays of the fall-blooming tamarix (*Tamarix pentandra*). Another is the bush-clover (*Lespedeza*), whose rosy-purple

INSURE GARDEN PLEASURE

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HOW DOES YOUR GARDEN GROW?

[Continued from page 168]

pea-like flowers contrast so effectively with the white of *Clematis paniculata*.

Vitex macrophylla (4') is another interesting shrub flowering in late August, with aromatic five-fingered leaves and lavender spikes of bloom. With it I always plant mint shrub (*Elsoltzia stauntoni*), of somewhat more rounded form and spikes of lilac flowers.

A very showy climber is the *Lonicera heckrotti* (15'), or ever-blooming honeysuckle, whose abundance of tubular yellowish flowers, flushed rosy purple on the outside, are both profuse and handsome.

The common bluebeard (*Caryopteris incana*) is an interesting little shrub with blue flowers not unlike the ageratum, coming into bloom in early September. In this climate it dies back to the ground frequently, and might be called a shrubby perennial. With it I should plant the mistflower (*Eupatorium coelestinum*), which, though a true perennial, has flowers of similar form and color.

... Again we are intrigued by an unusual-sounding name. This time it is *Stranvaesia davidiana* (5'), an evergreen shrub with scarlet fruit belonging to the family of Rosaceae, which should be most attractive.

BARBERRIES It is surprising how many kinds of barberries we find, and how interesting a collection might be made of them. They could be combined attractively with certain of the broad-leaved evergreens like Mahonia or leucothoe.

First we have the common or old-fashioned barberry. This is the one which makes trouble with pine blister rust, and is forbidden in some sections of the country. It grows about 8' tall, with arching branches, yellow flowers, and lovely sprays of pendent red berries covered with a purple bloom. There is a purple variety (*Berberis vulgaris atropurpurea*). It blends beautifully as a background to the Oregon hollygrape (*Mahonia aquifolium*), to which it is indeed related, as this used to be called *Berberis aquifolium*.

Next in importance is the well-known Japanese barberry (4'), *Berberis thunbergii*, which, overused and hackneyed though it may be, nevertheless has its good points. It will thrive in the poorest soil; it makes a compact growth which may be clipped into shapes as useful as boxwood for formal effects or edgings, and its fruits remain on the bush all winter long. Its fresh green is attractive in spring. A dwarf form (*B. thunbergii minor*), or box barberry, can be kept clipped to a very tiny edge (6"), though if allowed to grow it will

attain a height of 2'. There is also a purple form of Japanese barberry (*B. thunbergii atropurpurea*) whose foliage remains blood-red throughout the season. With pale yellow azaleas it has the same color value as a Japanese maple.

Berberis sieboldii (6') is a very handsome shrub with upright twiggy stems and thick leaves, purplish when unfolding, which color well in autumn, and large bright red, round, and pea-like berries which retain their color until spring.

Berberis verna (5') is a most desirable variety with pinkish salmon-red, almost translucent fruits. Two evergreen barberries are of special interest. *Berberis verruculosa* (3'), or warty barberry, is a dense low evergreen shrub with holly-like spiny curled leaves, silvery white on the undersides, with yellow fragrant flowers. It is a beautiful little shrub, and likes a sheltered spot in sun or shade.

Berberis julianae (6'), the winter-green barberry, is of erect open habit, quite unlike the preceding. The leaves are larger, lighter green, and are sharply toothed. The new shoots are tinged with bronze.

Berberis aggregata pratti (8') is an erect shrub with narrow leaves and salmon-red berries in clusters 6" long.

When we find about two hundred varieties of barberry listed in Rehder's manual, it seems futile to do more than mention in passing such varieties as we find in the nursery catalogues, — *B. ilicifolia* (4'), *B. neuberti* (4'), *B. sargentiana* (5'), and *B. wilsonae* (5'), — and to resolve fervently to try them all.

TO GROW UNDER TREES One is continually asked what shrubs will grow in the shade of large trees where the ground is full of their roots. The first step in assuring success is to dig holes large enough to destroy many of the fibrous roots, to provide an abundance of food and water. Japanese yew will grow under such conditions, likewise leucothoe, rhododendrons, and possibly laurel. Of deciduous shrubs, witch-hazel is very successful, as are snowberries, oakleaf hydrangea, privets, bittersweet, fragrant sumac, bush honeysuckles, and most of the dogwoods and viburnums.

In extreme cases, such as under a horsechestnut tree, where there is almost no light, *Euonymus radicans* *vegetus* and periwinkle are the solution. Of herbaceous plants, baneberry, red and white, the coarser ferns, solomonseal, plantainlilies, meadow lilies, lemon daylilies, Ajuga, and coralbells are all good.

TIMELY HINTS In late summer, watch for the ravages of the red spider. If the evergreens have a whitish or gray-green ap-

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Dept. B8

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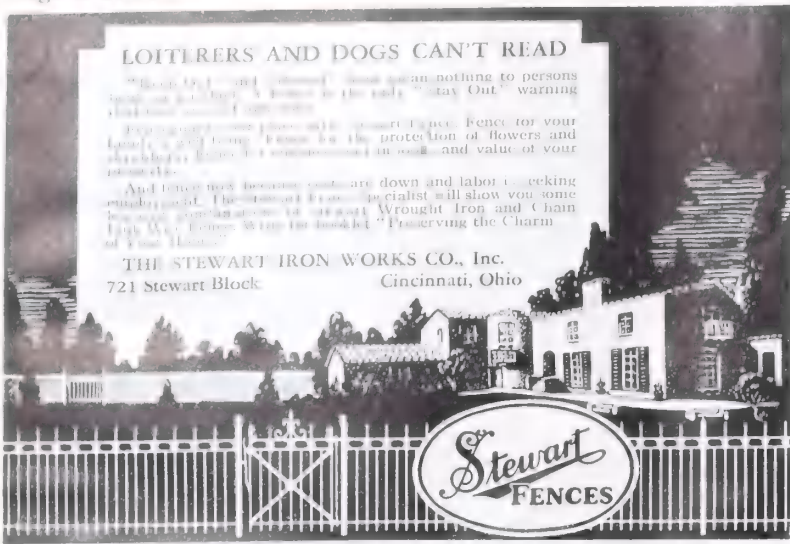
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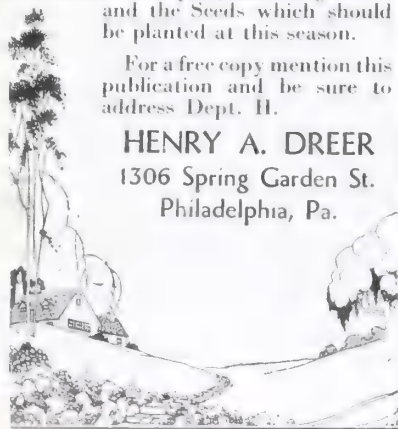
The collection is made up of such popular flowers as Golden Alyssum, Rock Cress, Columbine, Primula, Aubretia and others equally desirable.

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lists winter and spring-flowering Bulbs and the Seeds which should be planted at this season.

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AN ATLANTIC BOOK
Published by Little, Brown & Co.

HOW DOES YOUR GARDEN GROW?

[Continued from page 169]

pearance and tiny eggs, the pests are at work. Control by spraying with water or dusting liberally with powdered sulphur.

Do not fertilize the roses after the middle of August, or the resultant quick growth will be too tender to winter well.

It is interesting to find how many of the ornamental berries are edible, and can be enjoyed by humans as well as birds. Shadblow, elderberry, and blueberry are all extremely good eating. Barberry, — the common, not the Japanese, — cranberrybush, and *Elaeagnus longipes* all make good jelly.

GARDENS EASILY CARED FOR

There is room for thought as to the selection of flowers for the garden of easy maintenance. Last summer I saw a flower garden which had been left to its own devices for three years, owing to the unavoidable closing of the house. It was interesting to see what had survived, and strangely enough the garden still looked well. There were feathery wild carrot which had seeded in, black-eyed-susan, cornflower, coreopsis, Anthemis, gypsophila, nepeta, and erect spikes of *Cimicifuga racemosa*.

Another garden at the seashore was planted with *Artemisia pontica*, the Roman wormwood with the very fine foliage; *A. stelleriana*, or beach wormwood; *A. abrotanum* or southernwood, with shrubby growth and very aromatic foliage. *Cerastium* and *nepeta* and *Sedum spectabile*, with tiger lilies and deep blue *Veronica* and ribbon grass in the background, made an unusual but nevertheless good-looking garden.

In the woods, still another unusual garden was evolved with ferns, solomonseal, lemon daylilies, perennial foxglove, lily-of-the-valley in large patches, common blue violets, and *Viola cornuta* for edging the trails. The sunnier portions were planted with *Asclepias tuberosa* (butterfly weed); *Genista tinctoria*, or woadwaxen, with yellow flowers and gray shrubby foliage; *Amsonia tabernaemontana*, willow amsonia with gray-green foliage and small blue flowers; *Viola pedata* or birdsfoot violet, and patches of gray-green fescue grass (*Festuca glauca*).

When one tires of the conventional flower garden and its thought-out list of 'best flowers,' the gardens described above are refreshing.



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August, 1931

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ANTIQUES

[Continued from page 167]

equally delicate bits of wrought-iron work are the two-pronged fork and the cake turner shown in Figure 6.

This photograph also shows a pair of sugar nippers, relic of the time when all refined sugar came in a hard cone some fourteen inches broad by three feet high, and was sold from retail stores in irregular lumps, which had to be cut into pieces of convenient size at home. The sugar nippers were therefore a very important tool in the eighteenth-century kitchen.

The other articles in this group are a pot lifter, and a long quilling iron inherited from one of Concord's most famous eighteenth-century house-keepers. It was for her, too, that the local smith is said to have invented the crane kettle, Figure 3, with an ingenious handle for tilting the kettle without removing it from the crane; a likely story, since kettle-tilting devices were common in England throughout the seventeenth and eighteenth centuries. Another interesting kettle in the Concord collection has a long spout with a kind of spigot at the end for drawing off the hot water without removing the kettle from the crane. See Figure 3.

An important utensil for down-hearth or open-fire cooking was the long-handled frying pan, a superb specimen of which is shown in Figure 2. This pan measures 13½ inches across, and stands 49½ inches from the floor to the tip of the handle. The poker-like instrument in the same illustration is a loggerhead, or toddy iron — rarest, they say, of all finds for the collector of old iron utensils. It was used for heating toddy, its bulbous end being first made red-hot in the flames and then plunged into the toddy glass and held there until the drink acquired the proper temperature. It has been remarked that after a sufficient number of drinks had been thus heated, the participators were more likely than not to apply the irons to each others' heads rather than to the toddy — which may or may not be the origin of the term 'to be at loggerheads.'

Two important features of down-hearth cooking were broiling, and the

toasting of bread and meats. Two charming wrought-iron bread toasters are shown in Figure 8, the centre one being a particularly fine specimen having a rack of twisted iron with a centre ornament of thin wrought iron. Both racks revolve on an axis, so that the bread may be toasted on both sides without being removed from the toaster. The trivet in this illustration is of the eighteenth-century type generally used for holding pots away from the fire. Later forms were called in England 'muffin stands' or 'footmen.'

Seventeenth-century gridirons were not essentially different from those of to-day. The one illustrated, Figure 7, has grooved grilles which drain into a trough at the base of the iron. Here the meat juices collect, and may be poured off at will. The odd-looking utensil next it is probably a 'wafer iron,' grandfather of the waffle iron. The origin of this iron was ecclesiastical, but there is evidence that it was put to domestic use from as early as the fifteenth century. As late as 1791, there was a church festival in England known as 'Mothering' or 'Wafaring' Sunday, when wafer cakes impressed with the pattern of a special iron were presented by young people to their mothers. In secular use, such irons were employed for baking thin cakes of batter not unlike the waffle of to-day.

The use of the mortar and pestle is too familiar to require much explanation. Conceivably the earliest of all kitchen utensils, it is also the most modern. In the seventeenth century it was used both as a pastry bowl, and, as to-day, for the grinding and powdering of condiments and spices. The example illustrated, Figure 9, is of lignum-vita, a fine sturdy specimen showing the marks of long and faithful service.

These are only random examples taken from a collection which it would require much more than the space allotted me to describe adequately. But I shall be glad if these notes open up for some of my readers a comparatively unfamiliar subject which may prove as fascinating to them as it has to me.

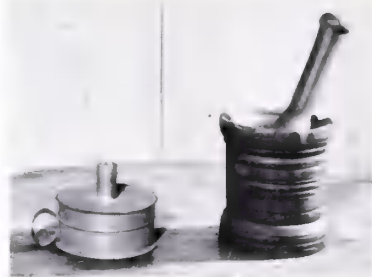


Fig. 9. A mortar and pestle of lignum-vita with a tinder box and candle holder of rolled tin

House Beautiful



Red Rope
Binder
Gaylord Bros., Inc.
Makers
Stockton, Calif.
PAT. JAN. 21, 1908



THE DE

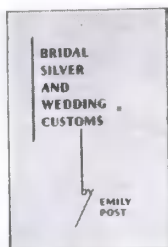
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INSTEAD of suggesting your silverware, we suggest you should see our newest collection. — You will find to your satisfaction that your selection includes some of the original pieces of the Lady Diana and Louis XIV patterns. — It is made by the same Towle Silversmiths who created the well-known Lady Diana and Louis XIV patterns. You should feel a confidence in selecting SYMPHONY, for we are the largest silversmiths who make Sterling only — with craft traditions which trace back to 1690. — It is priced lower than any new Towle pattern since 1916. You can easily own it if you like it. It is not, however, in the low-

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Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

OFTEN when I see examples of Chinese arts or crafts I am struck afresh with their extraordinary quality of immortality — a certain style which is imperishable and which, because of its intrinsic truth and beauty, lives beyond all changes in fashion. I thought of this again when I saw the two little pewter cruets in Figure 1, which, although modern, are copied from old pieces. In line, proportion, and design, they are really quite perfect, and astonishingly 'modern,' too, in the best sense. One is for oil and one for vinegar, and the stoppers are of cork with pewter tops. They are 5" high, and cost the surprisingly low figure of \$2.50 each, postpaid. — AGNES BOWMAN, 310 East 44th Street, N. Y. C.



Fig. 1

THERE seems to be a trend in the demand for decorative boxes and ash trays, and I predict that there will be a very special demand for these when glass and silver ones thin out.

in Figure 2. They are not only new but extremely smart in appearance, and the well-designed

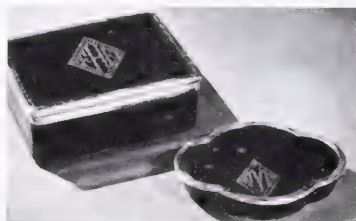


Fig. 2

monograms give the box and tray a very individual touch. The box measures 4½" x 3½" and costs \$3.50, including the monogram. A larger preference box, 6½" x 3½", also monogrammed, costs \$6.00. The ash tray, 4" x 3", costs \$2.00. Outside of New England add fifteen cents to each order for postage, and be sure in giving your initials to underline the one you wish placed in the centre. Ordinarily the last one is featured. — JONES, McDUFFIE & STRATTON, 367 Boylston Street, Boston.

ALL of us who love flowers and enjoy arranging them know the irritation which assails us when we try to place them in a vase which has a wide mouth, so that the flowers slip about and droop. Flower bowls, attractive in themselves, are the worst offenders, and if a flower holder is used at the bottom the stems are often jammed in so that the blossoms die quickly. Now, however, we can all rejoice, for a wonderful new invention has arrived called 'Stem-O,' which is a heat-green wire with little coils at

the top, into which the stem of the flower is inserted, the wire holding the stem firm in water. Years ago, the Japanese discovered that by cutting away all foliage beneath the water the decomposition of foliage was avoided, and the flowers lived longer. Now, with the use of Stem-O, it is possible to keep the water clear so oxygen enters the stem ends and the flowers may breathe, thus prolonging their life. In addition to its practical uses, Stem-O makes it much easier to arrange flowers gracefully, and if one or two have their stems broken, they need n't be discarded. Stem-O is adjustable so that from 8" to 15" may be added to the length of flower stems. The price is \$1.35, postpaid, for a box of one dozen. — STEM-O MANUFACTURING COMPANY, 426 West 22nd Street, N. Y. C.

ALTHOUGH the season is fast slipping past when iced drinks are in constant demand, there are always times throughout the year when a service for just such refreshment is necessary; and one of the most unusual and attractive I have seen for some time is the set shown



Fig. 3

in Figure 3. The tray is made of a walnut panel, highly polished, with an edge of brushed aluminum; the goblets and pitcher are of the same metal, and the latter has a handle of walnut. The tray is 17" in diameter, the pitcher 8" tall, and the goblets each 4" tall. The whole service is delightfully light in weight, and the price very moderate — \$9.75, postpaid. — COLOR-TONE FURNITURE SHOPS, INC., 193 Lexington Avenue, N. Y. C.

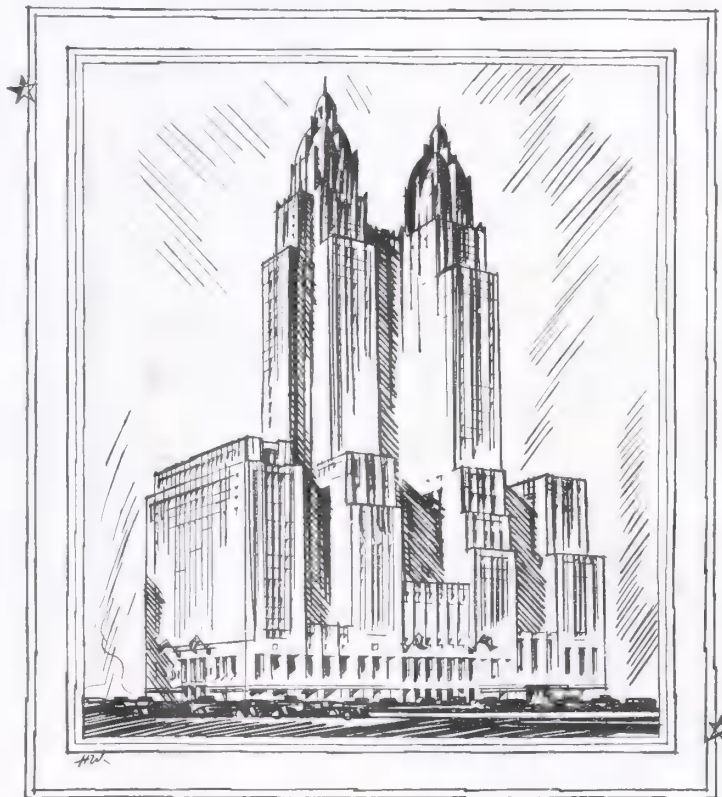


Fig. 4

SOME of the loveliest examples of peasant arts and crafts to be found to-day come from Mexico, and none is lovelier than the Mexican glass which is made in the tradition of the glass blowers who learned their craft from the Spaniard Avalos, more than two hundred years ago. From an interesting collection of this glass which I saw recently, I selected the characteristic Mexican vase (Figure 4) which is known as the 'Maseta.' The vase photographed is in a particularly

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beautiful sapphire blue, but it may be had also in sea green or in amethyst. I thought the shape quite lovely, with its delicate fluting and simple stand, and it is an ideal vase for fairly long-stemmed flowers, being 9" high. It costs but \$5.00, express collect. — THE OLD MEXICO SHOP, Santa Fe, New Mexico.

HAVE N'T you sometimes longed for an electric iron that could be used without the bother of its attendant cord? Such an iron (Figure 5) has just been invented, the cord being attached to the stand instead of to the iron, so that when in use the iron is perfectly free. It heats very quickly when on the stand in contact position as shown, — attaining a working heat in two minutes, — but an automatic safety cut-out prevents its heating beyond a safe temperature. Excellent balance and an asbestos shield to keep the heat from rising to the handle are additional advantages. The iron is chromium-plated, weighs six pounds, measures 7" x 4", and costs, with stand and cord, \$9.60, charges prepaid. — SAFETY ELECTRICAL APPLIANCES, INC., 2700 Franklin Street, Detroit, Michigan.



Fig. 5

WE all know the advantages of a 'Lazy Susan,' especially on a breakfast table with many hands reaching for the sugar, cream, and so

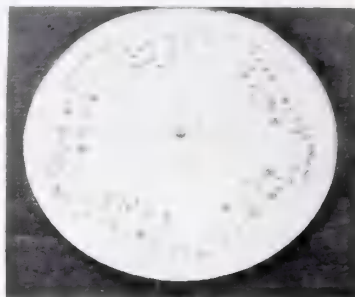


Fig. 6

forth. But I have just discovered a plate-glass 'Busy Susan' (Figure 6) who not only performs the functions of her wooden predecessor, but also serves as a decorative plaque on which to place a bowl of flowers, when not being used for more utilitarian purposes. The heavy glass plaque, silvered on the back, rests on a felt-covered base with ball bearings, so that it revolves easily in spite of standing only three quarters of an inch from the table. It measures 16" in diameter and costs \$12.00, engraved as illustrated, or \$10.00 plain. These prices include packing and shipping charges. — DANIEL LOW & COMPANY, Salem, Massachusetts.

FOR summer siestas on the porch or in a chaise longue on the terrace, some form of throw is a necessity against the summer breezes which seem so mild when we move about and which seem suddenly chilly when we recline. When I saw the throw in Figure 7 it seemed to me



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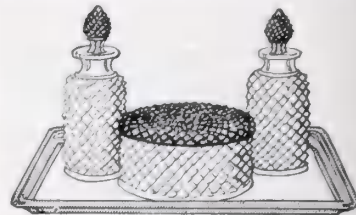
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NOTHING will add greater distinction and interest to your home than a fine old mantel—a genuine antique chimney-piece about which lingers memories of the past . . . the glamour of olden days.

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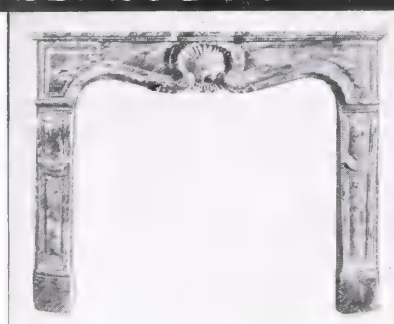
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The Wm. H. Jackson Company not only imports antiques, reproductions and modern mantels of Marble, Stone and Wood, but manufactures a complete line of Period reproductions in "Cretan Stone," a material which rivals natural stone, itself in hardness, texture and beauty.

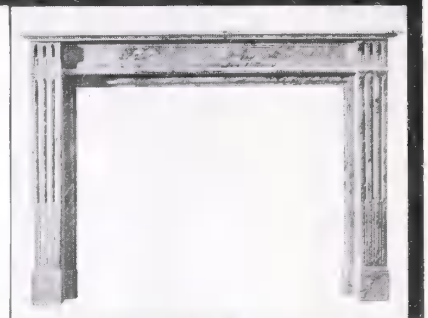
Jackson Mantels, Fireplace Fixtures and other decorative accessories for fine homes may be seen either at the Jackson Galleries or at the well-known establishments listed below at the left.

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REPRODUCTION



Authentic French reproduction of a Louis XV Mantel in beautiful Benou Marble. A bold treatment of the Louis XV styling is shown by the broad curves of the pilasters and the strength of the shell motif on the frieze. Rich purple and tan colorings, beautifully blended \$525.

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REPRODUCTION



A Louis XVI Mantel, reproduced by native French workmen, in lovely Escalette Marble—a stone which is closely veined and marked with delicate pastel shades of cream, blue, silver-gray and buff. The simple frieze and plain, deeply fluted pilasters are characteristic of the Period . . . \$260.

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the very thing for the purpose: light in weight, but just warm enough; delightful in its colorings, but thoroughly practical for outdoor use. These throws, which are made in Bellagio in Italy, are of silk and cotton, and come in the most attractive and effective color combinations — pastel-colored stripes, brilliant Basque stripes, or stripes of two shades of green or two shades of brown. And they will be just as useful next winter, in the house, when one takes the traditional 'forty winks.' They are 39" x 55" and cost \$5.25, postpaid. — GRACE L. MERRITT, 172 East 51st Street, N. Y. C.



Fig. 7

I ALWAYS feel that the appearance of a brand-new pattern in Wedgwood is an important event, and just at this season when summer china is a little the worse for wear, and even our best china seems a little tiresome, this bright fresh pattern (Figure 8) is especially intriguing. Each piece has a spirited hunting scene in tones of green and

brown, with the hunting coats of the riders the traditional bright 'pink,' and the border is of acorns. The ground is a soft cream color. This pattern may be had in a full



Fig. 8

dinner service, tea service, and breakfast service. The cream soup cups and stands in the photograph cost \$45.00 the dozen; the dinner plates \$30.00 the dozen, express collect. — RICH & FISHER, INC., 14 East 48th Street, N. Y. C.

THE vagaries of fashion are amusing — the sleek-haired, brief-skirted girls of two summers back have disappeared, and in their place are sweetly feminine creatures with curly heads and floating gowns. Long gloves are worn once more, and of course, in their train, the fan returns as one of the most delightful and feminine of accessories. In a famous Oriental shop I found some perfectly charming fans (Figure 9), made of heavy paper, silver leaf on one side and gold leaf on the other, with sticks



FL DORADO

A charming name for the loveliest screen imaginable. Its three-fold display of a dream garden of enchanting beauty in colors that suggest the master, delightful for the formal room, this screen provides a perfect background for beautiful furnishing.

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VANETTE

DESIGNED
FOR
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AND
PORCH
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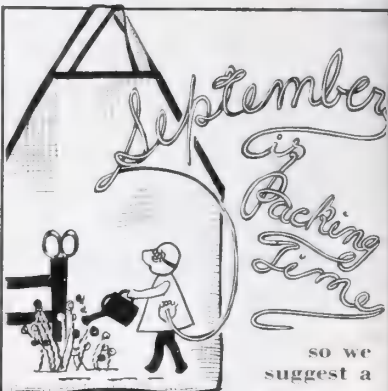
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VANETTE D-1 — Miniature Weathervane with your name or number of house. Plate size 3" x 11". Height from bracket to top of silhouette 12"; projection of bracket from wall, 16". As shown in black finish, prepaid, \$7.75

Same VANETTE, with name plate, but without lettering, prepaid, \$5.25

Same VANETTE, without name plate, but with bracket, prepaid, \$2.75

Leaflet A on Weathervanes sent on request



PAPER and TWINE BAG
(made of crash, with colored binding) whose cheery appliquéd design makes even string and scissors interesting!

\$2.95—postage prepaid

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21" high
\$125.

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Reproduction from a painting made at "Wilpen Hall," the estate of Mrs. William Penn Snyser, Sewickley, Pa., by Frank Swift Chase

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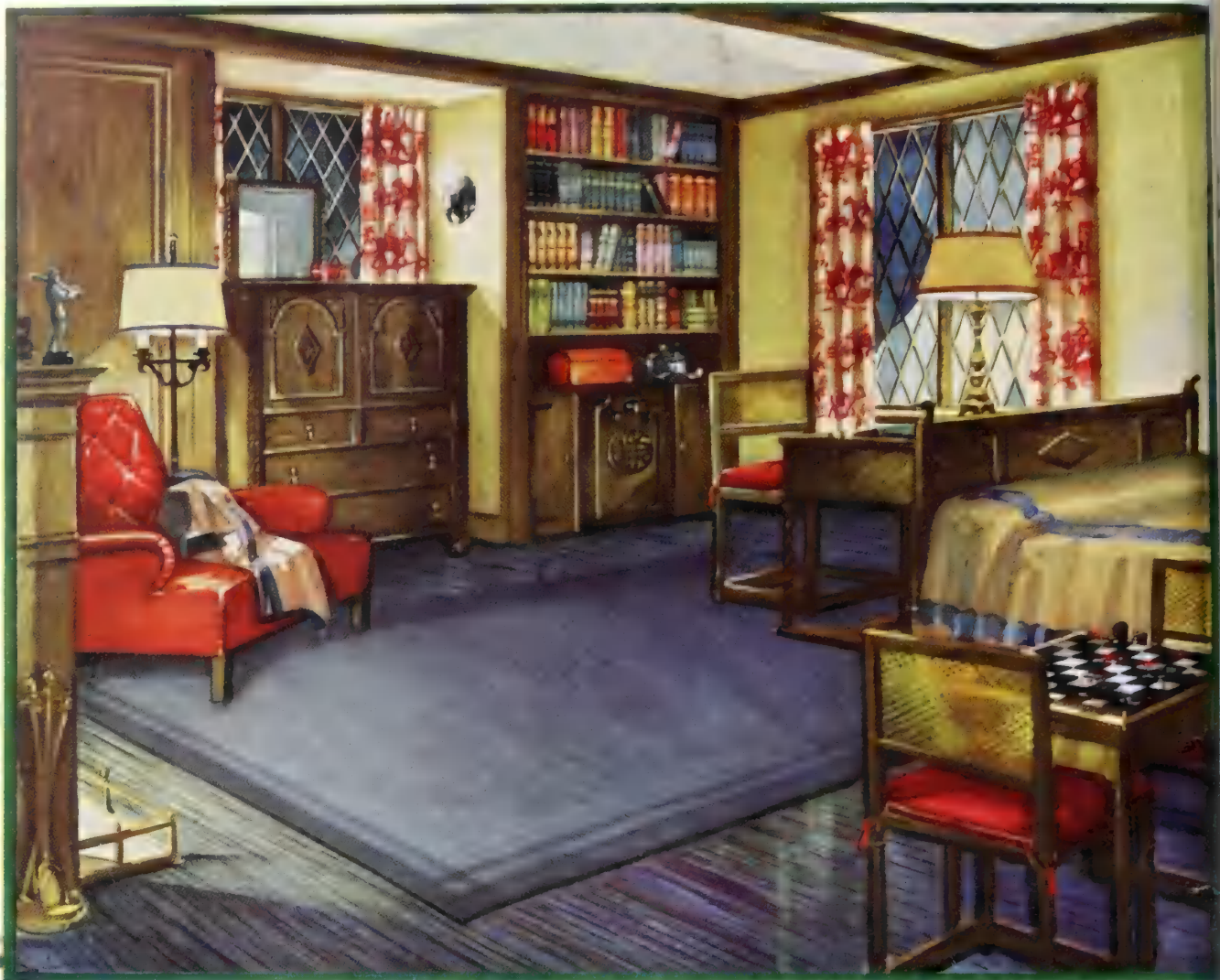
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DAVEY TREE SURGEONS

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One way to win a husband's approval of doing something about the floors in your home is to take him to a linoleum, furniture, or department store. Let him see the new designs in Armstrong's Linoleum. Let the merchant show him how these colorful, care-free floors are trimly tailored and cemented in place for permanence. Perhaps he'll prefer this Heather Jaspé No. 012. It's a man's color.



MEN WANT SOLID COMFORT *that's why they'll like this heather Jaspé' Floor*

BREATHES there a man who hasn't longed for a room as comfortable and complete as this quiet retreat? One in which he could work, study, or just pipe-dream of deeds to be done?

With all such men in mind, the details of this very masculine interior were planned. Particularly such a room—in club, home, or college dormitory—should be designed for lounging robe and slipper time. And that

certainly calls for cozy comfort underfoot.

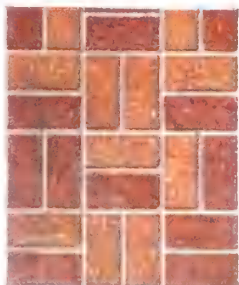
Heather is a man's color. So Armstrong's Heather Jaspé naturally formed the floor. Note how the tones of red, brown, and blue are picked up by the rest of the decoration. (Getting the right start with the floor *does* make color-scheming easy!)

One happy thing about this Armstrong Floor that men will like is that it isn't a kill-joy. If ashes spill, or a careless elbow tips a bottle of ink, there's no stain to tell the tale. The Accolac-Processed surface is the reason. Just wax and polish or relacquer occasionally, and it keeps its bright smile for years of wear.

All Armstrong Floors are like that. Foot-easy and quiet, too.

This suggestion for a man's room is but one of many interiors shown in full color in the new "Home Decorator's Idea Book," a working guide that takes guesswork out of room-planning. You'll find its pocket-kit a handy place to keep clippings and samples. It offers you free decorating service. Just send 10¢ to cover mailing. (In Canada, 20¢.) Address Armstrong Cork Company, 945 Pine Street, Floor Division, Lancaster, Pennsylvania. (Makers of cork products since 1860)

Armstrong's
Product



Two other Armstrong floors guaranteed to win any man's heart. Left is the model Embossed Design, No. 6260. Right is the model Printed Design, No. 6261.

Armstrong's Linoleum Floors *for every room in the house*

PLAIN — EMBOSSED — EMBOSSED — JASPÉ — PRINTED — and ARMSTRONG'S QUAKER RUGS

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silver finish so that it may be hung on the wall, and it would make a very distinctive and appropriate decoration over, or to one side of, a fireplace. The tile is $6\frac{1}{2}'' \times 7\frac{1}{2}''$ and costs \$3.75, express collect. — CAUMAN, INC., 795 Madison Avenue, N. Y. C.



Fig. 11

THERE is something very fascinating about the combination of contrasting metals, and the new idea of combining pewter with copper seems to me to be a particularly happy one. In Figure 12 are shown a quaintly designed sugar bowl and cream pitcher which are of copper with pewter lining and



Fig. 12

handles, and which stand on a copper tray. Both in shape and in coloring these are unusually charming pieces, and the usefulness of such a set for breakfast or tea table is quite obvious. The tray measures $7\frac{3}{4}'' \times 4\frac{1}{2}''$ and the sugar bowl and cream pitcher stand $2\frac{3}{4}''$ high. The set is most reasonably priced at \$5.00, which includes expressage. — M. W. CARR & COMPANY, 62 Gorham Street, Somerville, Massachusetts.



Fig. 13

woman's own particular domain. The other day, fascinated by an array of novel things for the kitchen, in a shop which specializes in this sort of thing, I saw a new bread box (Figure 13) which I pounced on at once. It is made entirely of porcelain, inside and out, and comes in the most delectable color combinations: cream with decoration in yellow, blue, or green — or if you prefer you may have the box in any of these colors, with decoration in cream. The handle and catch are of brass or nickel, and it is a perfect



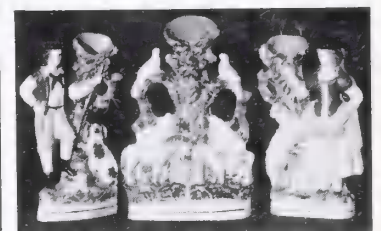
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[For further information about items mentioned see notes on page 186]

WHAT'S NEW



IN THE BUILDING FIELD

● New and attractive uses for slate are contained in a booklet entitled *Craftsmanship*, which in text and illustration shows the great variety of uses to which this time-honored material may be put. Its texture and variety of color make it not only one of the most attractive materials for roofs, but also for floors and walks. The Penn-Mont slate described owes much of its charm to the hand craftsmanship which goes into its making. A product of the *Structural Slate Company*.

● A new, economical construction principle in flooring which will be of interest to architects and decorators resists atmospheric changes and contributes to the preservation of the original beauty and practical advantages of hardwood floors.

'Ribac' scientific construction consists of wood ribs inserted and securely glued in dovetailed recesses at right angles to the grain of the flooring and milled to form an integral part of the tongue on one side and the groove on the other. 'Ribac' construction reinforces the block or plank as well as the entire floor, thereby reducing to the minimum the dangers of expanding, contracting, and warping. 'Ribac' blocks come in two styles — 'One-piece' blocks made of one piece of lumber in 6" and 8" sizes, and 'Fabricated' blocks composed of several random-width pieces, each cabinet jointed and securely glued, in 6", 8", and 10" sizes. 'Ribac' planks which are constructed like the blocks may be had in desired widths and lengths. *The Plywood Products Company, Inc., Louisville, Kentucky*.

IN FURNISHING

● Decorators are quite generally agreed upon the fact that floors are the foundation for every well-planned room, and are breaking away from the traditional use of hardwood floors and rugs to experiment with newer materials. Among the most successful of these materials is modern linoleum, now available in an unlimited variety of colors and designs. *The Home Decorators' Idea Book* is a booklet which shows in color many decorative suggestions for rooms using linoleum of various types as a floor covering. By this method one can visualize the entire color scheme of a room, which is of great assistance in selecting a type of floor covering appropriate to the room in which it is to be used. Published by the *Armstrong Cork Company*.

● There has been recently an increasing demand for textiles of rough weaves and geometric design especially suitable for modern interiors. *The Newest Note in Decorative Fabrics — Rough Weaves* is a booklet which shows in color suggestions for the use of many of these interesting textiles. Not only are they appropriately used in the decoration of modern rooms, but also in Early American, French Provincial, and many other types of houses. Published by *F. A. Foster & Company, Inc.*

● All those who have ever struggled with garage doors which cannot be opened on account of snow

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State _____ (426)

WHAT'S NEW

[Continued from page 184]

being piled against them, or which blow shut just as the car is about to drive through, will appreciate the idea of an **Overhead Door** that works regardless of weather and that, at a touch, slides completely out of the way. Economy of space and ease of operation are the two greatest advantages of this type of door which is perfectly counter-

balanced in any position and which, when wide open, makes available every inch of floor and wall space. All hardware is inside the building protected from the weather, and the design of the tracks makes it impossible for the rollers to become disengaged. This is a product of the **Overhead Door Corporation**, *Hartford City, Indiana.*

IN HOUSEHOLD EQUIPMENT

■ Although much has been done in recent years to improve bathroom decoration, little has been done to improve its lighting arrangements. **Edge-lite**, however, is a really new idea in bathroom lighting—a complete bathroom cabinet, mirror, and adjustable light fixture, all in one. The lights slide in a slot along the very edge of the mirror and are held in position by strong friction clamps which are self-adjusting. This makes it possible to move the lamps into any desired position by a mere touch of the finger, and their proximity to the glass greatly increases the illumination of the room. Only one electric outlet is required for this outfit, which comes completely wired and ready to install. The cabinets are available in a large variety of colors and designs and are guaranteed for two years against mechanical defects. A product of the **Henkel 'Edge-lite' Corporation**, 900 North Franklin Street, Chicago.

■ Few homes are adequately and intelligently lighted, and much valuable information on this subject will be found in the booklet **How to Light Your Home**. This booklet shows many types of fixtures and explains their proper placing in the various rooms of a house. The correct voltage for lamps, according to where and how they are to be used, is also suggested. Published by the **General Electric Company**.

■ Those who have found oil the ideal fuel for heating the house will be glad to know of a **Silent Automatic Water Heater**, designed to give a constant supply of hot water at a remarkably low cost. The heater is entirely self-contained, all the parts being assembled and shipped in one unit. This heater comes in two sizes, one 73" high with a storage capacity of 13 gals. and the other 61" high with a storage capacity of 32 gals. This is a product of the **Silent Automatic Corporation**, 12001 East Jefferson Avenue, Detroit, Michigan.

■ Two new types of flexible rubber trays have recently been devised for the **Frigidaire** and **General Electric** refrigerators. The **Du-Flex Rub-Bar** tray for General Electric refrigerators is the first one to combine full flexibility with desired rigidity. Its frame is of stainless steel and it is so arranged that by arching the rubber tray the entire contents may be removed. Or, by pressing up between the bars which support the tray, one or two cubes only may be extracted. The **Frigidaire Quickcube** ice tray is made of pure rubber with reinforced, rust-proof steel in handle, front, and around the upper edge. To remove cubes the tray is drawn out sufficiently to expose the number of cubes desired, and then pulled downward, the pressure loosening the cubes, which may then be lifted out. Or the tray may be completely emptied by turning it inside out. These trays, as well as **Flexo-trays** which fit all other makes of refrigerators, are products of the **Inland Manufacturing Company**, Dayton, Ohio.

Further information regarding the above products may be obtained by writing direct to the manufacturer

To obtain any of the following booklets, check the list below and return to us with stamps to cover charges where mentioned

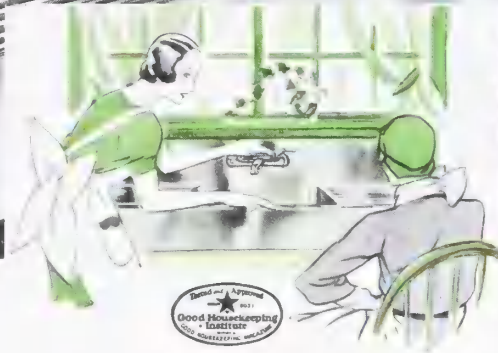
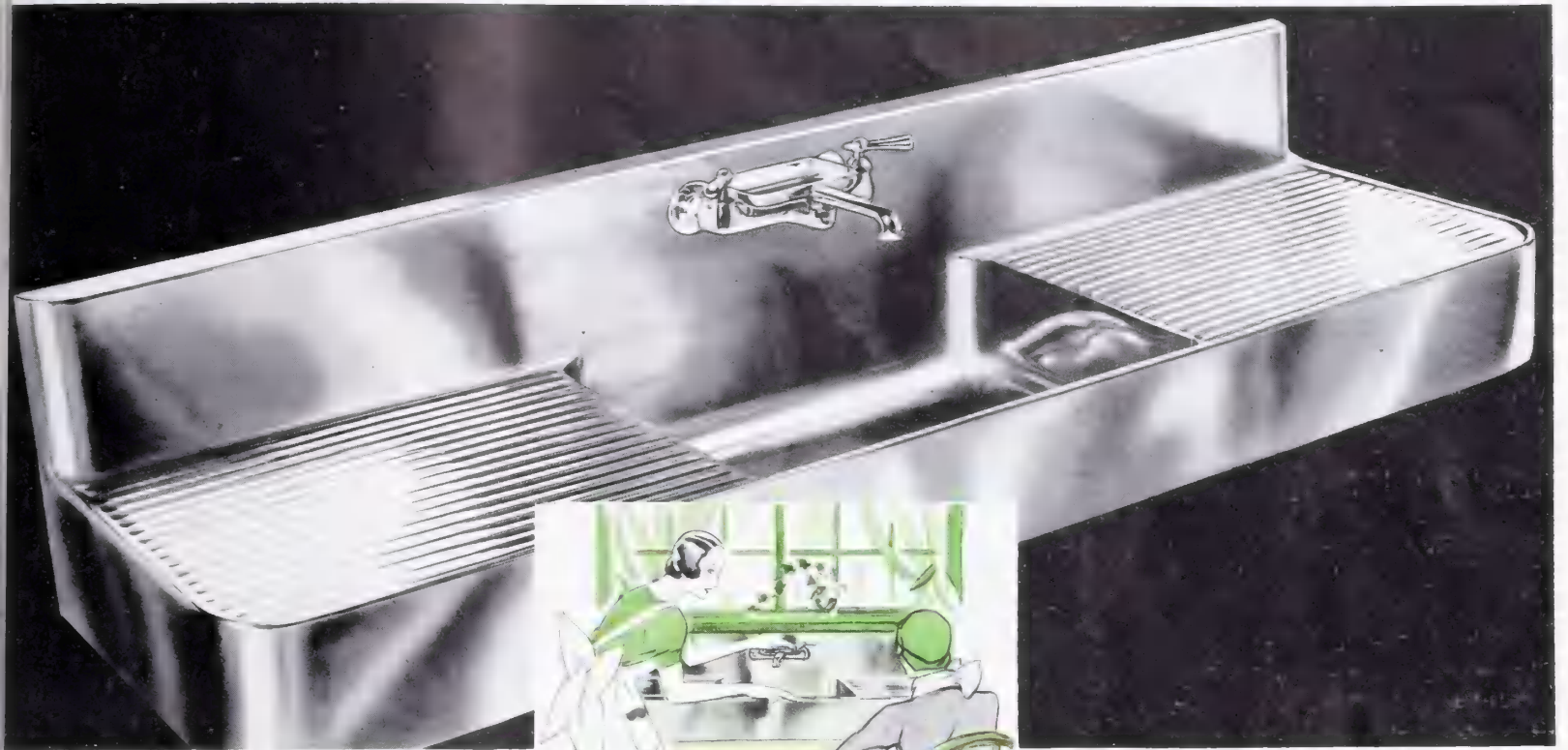
- ☐ Craftsmanship
- ☐ How to Light Your Home
- ☐ The Newest Note in Decorative Fabrics—Rough Weaves. Price 10 cents
- ☐ The Home Decorators' Idea Book

Readers' Service, House Beautiful Corp.,
8 Arlington Street, Boston.

Please send me the booklets checked above.

NAME _____
ADDRESS _____

The New Monel Metal Sinks



Silvery beauty and 31% more work space

NEVER let anyone tell you that only Industry has efficient equipment. Look at the new Monel Metal sinks! And never let anyone tell you efficient equipment can't be beautiful as well. Look at the new Monel Metal sinks!

One-piece design, standardized production and Monel Metal have upset old standards of kitchen sink efficiency—of sink beauty, too.

The new Monel Metal kitchen sinks offer the very advantages women have always wanted most. Silvery beauty that harmonizes with every color scheme . . . chip and crack-proof surfaces that won't lose their good looks . . . cleanability . . . corrosion-resistance . . . freedom from rust . . . and all the other points of superiority that Monel Metal has always meant.

But in the new one-piece sinks, women find



new features which simplify efficient house-keeping. No seams, crevices or joints . . . round, easily cleaned corners . . . noise-killing insulation . . . and to make the best use of small kitchens, the new Monel Metal sinks give 31% more working surface without increasing the floor space requirement.

But the biggest news of all comes next: These new Monel Metal sinks are so reasonably priced that average homes can now afford them. Your local plumber already has full information about the new Monel Metal sinks. If he can't yet supply you, send us his name and address. Use the coupon.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.

Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

A HIGH NICKEL ALLOY
MONEL METAL
MODERN AS TOMORROW

The International Nickel Company, Inc.
73 Wall Street, New York, N. Y.

Gentlemen:

Please send me booklets checked below:

- ☐ Illustrated booklet describing new Monel Metal sinks
☐ "Nickel's Worth"—a booklet on Nickel by Floyd Gibbons

Name _____
Address _____
Occupation _____
Plumber _____
Address _____

HB-9-31



A Charming Up-to-the-Minute Touch can be given any room by a Table harmonizing with your Architectural Theme

For Example IMPERIAL SUGGESTS for a GEORGIAN Home



This grouping, the decorated 18th Century console with harmonizing mirror, quaint, ever decorative pie-crust tilt-top; and Georgian occasional table of distinctive charm and usefulness, are exquisite examples of the authentic styling and fine craftsmanship that distinguish all Imperial pieces.



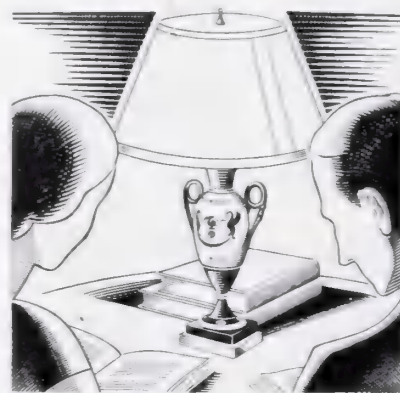
THE American woman learned from her French sister the secret that to be well dressed requires the most meticulous care in the selection and harmonizing of the small details and accessories. And because she improved upon her mentor she is today considered the best dressed woman in the world.

This same principle applies to dressing the home. A carefully selected table harmonizing with the architectural theme will accomplish wonders in adding charm and freshness to any room at trifling cost.

The Imperial line of tables presents a fascinating opportunity for the selection of tables to fit

every purpose, theme and purse. Only table specialists such as Imperial can offer such a line comprising over 500 distinctive styles, each one beautiful in design, authentic in type, carefully built by people who know how to build tables because they have made it a life work.

An Imperial booklet "Tables in the Home" will be sent on request.



BOOK and LAMP

The American Rose Annual 1931. Harrisburg, Pennsylvania: The American Rose Society. 1931. 5½ x 8. 248 pages, including index. Illustrated.

THE title of these American rose annuals is somewhat misleading, since it gives the impression of a yearly catalogue brought up to date, rather than of a book crammed full of new and stimulating ideas and accomplishments in the rose-growing world. In this new volume many sides of the subject are discussed: the importance of municipal rose-garden progress; the movement to rediscover and cultivate old roses; the breeding of new roses; rose disease investigations, and many other aspects of this many-sided and fascinating adventure of rose growing. Descriptions of over two hundred 'New Roses of the World' are included, and roses in all parts of the world as well as in different sections of the United States are discussed. No one who pretends to grow even a few roses in his garden should be without the information and inspiration contained in this compact volume.

Furniture—Its Selection and Use. Report of the National Committee on Wood Utilization. Washington: United States Government Printing Office. 1931. 5½ x 9¼. 120 pages. Price 20 cents.

CONSIDERING the fact that about two billion dollars are spent annually in this country for furniture, and considering also the fact that the majority of people spending this money are inexperienced and consequently incapable of judging intelligently the furniture that they buy, there is obviously a need for a book which will give them the important facts to keep in mind when selecting furniture for their homes. Such information is here concisely arranged, and even those who think they know a great deal about furniture will find in this book many valuable suggestions. Among the subjects discussed are the construction of furniture good and bad, and the

different woods and finishes used. Budgets are given for furnishing homes of various sizes, and a chapter is devoted to the period styles commonly used to-day. A valuable reference book for all households, and particularly for those that are just starting.

How to Judge a House. Report of the National Committee on Wood Utilization. Washington: United States Government Printing Office. 1931. 5½ x 9¼. 85 pages. Illustrated. Price 10 cents.

THIS is another valuable handbook put out by the United States Department of Commerce, which should be of the greatest assistance to anyone planning either to build or to buy a house already built. Starting with the more general factors to consider, such as location, type of architecture, and so forth, it goes on to explain details of exterior and interior construction, giving examples and illustrations of satisfactory and unsatisfactory work. If all prospective home owners could be furnished with this booklet, there would soon cease to be a market for the flimsily built houses that are now all too easily disposed of to ignorant purchasers.

The Ignoramus Garden Book, by Mary Wheeler Rush. New York: Sears Publishing Company, Inc. 5¼ x 7¾. 172 pages, including index. Price \$2.50.

THE trouble with most garden books, from a beginner's point of view, is the fact that they presuppose a knowledge of garden fundamentals which the true beginner is far from possessing. So it is comforting to find a book which takes it for granted that the reader knows nothing whatever and starts with the most elementary information about soils, planting, and so forth. The main part of the book is devoted to detailed descriptions of the principal garden annuals and perennials, tabulating in easy reference form the important facts regarding their care and cultivation. Even experienced gardeners will find much useful information conveniently arranged in this small book.



IMPERIAL FURNITURE CO.
GRAND RAPIDS

IMPERIAL TABLES

How to make your decorating dollars do Double Duty

THERE is much more than price per roll to be considered when you select your Fall wall coverings.

Will the material fade, crack or peel? Is it waterproof? Can it be cleaned without injuring the color? Is it really durable? Sanitas meets all of these tests.

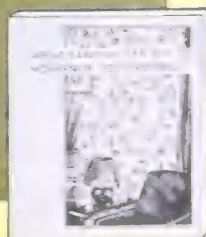
And, when your walls are Sanitas covered, they will have lasting beauty that withstands washing with warm water and soap. Sanitas can be cleaned as easily as painted wood-work.

Aside from its decorative value, Sanitas should be considered as a protective wall fabric. It actually strengthens old cracked walls and ceilings. The tensile strength of Sanitas prevents cracks from breaking through the surface of Sanitas. Protect your wall decorating investment by insisting on Sanitas.

Your decorator can show you the latest Sanitas Sample Books containing styles for every room in the house. If he cannot supply you, write us for samples, booklet and name of a decorator who can serve you.

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Write for this
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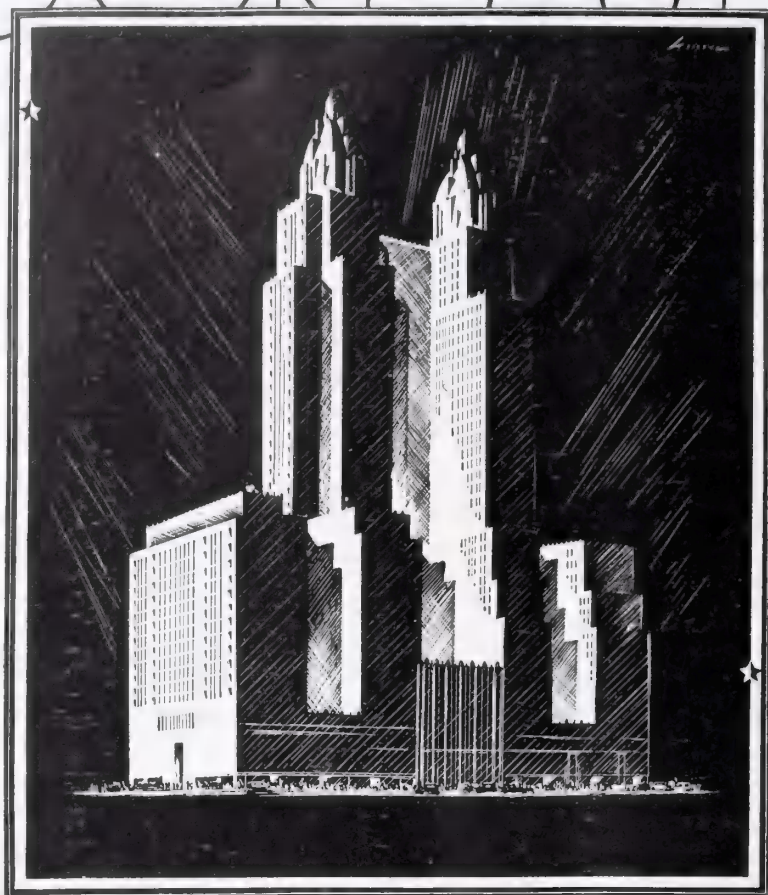


Booklet con-
tains helpful
decorating
suggestions

SANITAS

CLOTH
WALL COVERING

WALDORF-ASTORIA



CARPETING

“ “ “ With the opening in the early autumn of the Waldorf-Astoria in New York, a new standard of refined living will be borne to Americans — a standard to which all its exquisite appointments and modern equipment will severally contribute. Yet something else will walk its broad corridors and inhabit its sumptuous apartments which, though intangible, is as real as any fitment. This “something” is the guarded tradition of Waldorf-Astoria service rendered to the great of generations past. ★ In such a *milieu*, one will expect to find Mohawk carpets. And find them one will: in the Park Avenue entrances, in lounges, dining rooms, and in very many exclusive private suites in the twin towers.

MOHAWK
Rugs & Carpets

BOOK & LAMP

[Continued from page 188]

American Alpines in the Garden, by Anderson McCully. New York: The Macmillan Company. 1931. 5½ x 8. 251 pages, including index. Price \$2.50.

READERS of the *House Beautiful* will need no introduction to the author of this book, as her articles on plants and flowers have appeared for many years in the pages of this magazine. And they will be glad to know that Mrs. McCully has now published in book form very complete information about the plants of our Western mountain ranges suitable for growing in American rock gardens. She herself has grown all the plants which are described, and she explains in detail how they may be successfully transferred from their wild haunts to domestic gardens. Although many of these plants are treasured in foreign nurseries, comparatively little is known in this country of the wealth of hardy garden material which flourishes in the Pacific Coast mountain ranges. So American rock gardeners should be grateful to Mrs. McCully for bringing them so much new information in such practical and interesting form.

Early Domestic Architecture of Pennsylvania, by Eleanor Raymond. New York: William Helburn, Inc. 1931. 9½ x 13. 176 pages. Illustrated. Price \$20.00.

ALTHOUGH Americans flock in droves to admire the architecture and ruins of foreign countries, they pay singularly little attention to the older buildings of their own country, even when these have a decided claim to historic and architectural importance. We may be sure that future generations will regret this lack of appreciation on our part and be proportionately grateful to the few societies and public-spirited individuals who have striven to record and preserve our architectural heritage. Of real importance, therefore, is Miss Raymond's work in compiling for us this record of early domestic architecture in Pennsylvania, for not only has she given us illustra-

tions and measured drawings of the larger houses of that district, but she has also included the more primitive houses, barns, spring houses, and other well-designed outbuildings never before considered worthy of preservation and now rapidly disappearing from the countryside. The three hundred excellent illustrations included in this volume were culled from over a thousand photographs taken during the course of an eight-thousand-mile tour and are of buildings chosen for their architectural value rather than for their historic interest. Incidentally, as Miss Raymond points out in her 'Foreword,' the publication of this book is not a 'superfluous and untimely gesture of appreciation of our architectural traditions with no constructive application to the present or the future,' for a study of these buildings will reveal the same directness in fitting form to function which architects of the present day are striving to achieve. The modern architect may learn much of proportion, skill in the use of materials, and adapting houses to their sites from a study of these photographs. Twenty-five pages of measured drawings follow the illustrations, and an introduction by R. Brognard Okie voices a Philadelphia architect's appreciation of the work Miss Raymond, a Boston architect, has done in producing this intensely interesting record of early Pennsylvania architecture.

Selected Furniture Drawings, by William W. Klenke. Peoria, Illinois: Manual Arts Press. 1930. 9 x 12. 66 pages. Illustrated. Price \$3.00.

EACH of the forty-six projects shown in this book has been either made by the writer or under his direct supervision, so that the practicability of the working drawings is assured. The pieces illustrated are varied and of attractive design, ranging from a Sheraton writing desk to a simple vanity case, with photographs showing the completed pieces as well as the working drawings.



The Herman Nelson Invisible Radiator

{ Encased Within
The Wall . . . }

Is an Investment That Will Endure



© 1931, T. H. N. CORP.

LIKE any other sound investment, the Herman Nelson Invisible Radiator has the inherent stability that withstands the threats of time. Encased within the wall—where it is completely out of view and out of the way—it serves year after year, never requiring a moment's attention.

Thus you can, with utter confidence, install Herman Nelson Invisible Radiators throughout your home and know that they will not interfere with the arrangement of your furniture, the planning of your decorative schemes, or the hanging of your draperies.

The Herman Nelson Invisible Radiator comes complete—ready to be installed with any steam, hot water, vapor or vacuum heating system. It has no joints to fail and leak—no parts that can rust or get out of order.

If you are planning a new home, consider the added beauty and comfort the Herman Nelson Invisible Radiator will make possible; the floor space it will save, the security it will give to your investment.

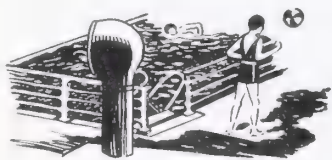
Consult your architect or heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

THE HERMAN NELSON CORPORATION
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*Beyond the east the sunrise, Beyond the west the sea,
And East and West the Wanderlust, That will not let me be. — GEROLD GOULD*

AROUND THE WORLD magic words which fall across your mind and carry with them visions, shot with mist, of far-flung countries, foreign lands. They bring before your dream-dimmed eyes the marble dome and minarets of the matchless Taj Mahal; you hear the golden notes of *gamelan* bells reëchoing through the soft blue dusk, calling the Javanese to prayer. They bring in a hushed, low breath the strange, insistent hum of ricksha wheels from roadways in Peking, the Forbidden City where an old moon peers over purple walls and huge fantastic shadows sprawl beneath the massive gates. They bring Japan — tiny gardens, flowered kimonos, cherry trees in bloom, and above, the silver crystal cone of Fujiyama catching slant rays from a setting sun. These places you all know and these you'll find along your way around the world, but come with me and let me give you just a glimpse of the strange corners of that portion of the world on which your cruise will concentrate — the inscrutable and ever-fascinating East.



BEFORE we start, there are some prosaic angles to consider, and, for our own comfort and convenience, there's the wardrobe which must have its share of attention. However, it's all so simple that we won't spend much time on it.

For men, the usual number of lounge suits of medium weight, white linen suits, — say four of these, — and white flannels — not too many, as during most of our voyage they will be a bit too heavy. Evening clothes of course, and golf clothes too for deck wear. As for hats — who cares? When we get to Bombay there is Richardson's directly across the Apollo Bunder from the Gateway of India, and they will fit you with a sun helmet which must serve for about two months while you ramble through the Orient. Put it on when you leave the store and wear it religiously during the daytime until we arrive at the entrance to Manila Bay, when you may toss it on a shelf and try the sea. You'll have another use for it except as a sunshade. At night the white resins of the tropics change to foam, and you may do likewise. While waiting at the

AROUND THE WORLD

BY KENNETH RIPLEY

for tropical use and a kummerbund to be worn with them should also be purchased at Richardson's. Three will be sufficient, and they will be a real blessing — a light, cool substitute for the conventional tuxedo.

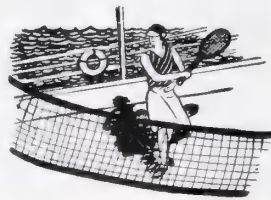
As an overcoat will be necessary to get to the pier in New York, you'll have it with you. Give it to your steward for storage when you leave Suez and forget about it until you arrive at Chin Wang Tao to entrain for Peking. You'll need it there — always at night and usually in the daytime as well.

One last word — equip yourself with a very light raincoat. Tropical showers appear without warning to race across the sky and disappear as quickly as they came, but they do a lot of damage while they last.

For ladies the same rules apply. Evening gowns — enough to last through the entire cruise, as there'll be no chance to add to the number en route. Hats — for those who shudder at the image of themselves in a sun helmet a broad-brimmed straw will suffice. This may be equipped with a pugree or not as you wish, but the main object is to protect the back of the neck — the most vulnerable and vital spot when exposed to the sun. For younger girls beach pajamas are popular on deck, and a large supply of silk sport dresses is necessary for shore travel.

The climate varies from hottest summer weather to that of our

March, so who could advise ladies what to wear? Tour managers have tried it many times in the past with no appreciable success, and, remembering my own experiences, I hesitate to venture further. So let's be on our way. The whistles are blowing; streamers are flying through the snow which swirls across to curl in little drifts along our boat deck; we start to move — and within a few minutes the sky line of New York fades to a pale, thin line of dancing sparks on the dark horizon. We're off around the world!



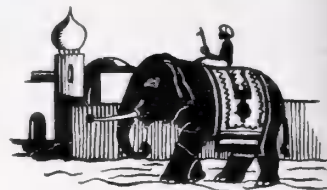
THE Gateway of India — we leave by train for Agra and Delhi, the main travel centres. Leaving Delhi, we board the narrow-gauge railway and turn toward the southwest across the bare, brown plains of Rajputana to the hills beyond and Udaipur. Here is India unspoiled, untouched — the India of our dreams.

Glistening white, it stands beside a lake of turquoise blue from which, like water flowers in the morning sun, rise exquisite marble palaces. Here lives the Maharaja,

highest ranking potentate in all India. His herd of elephants trumpet and stamp in the royal stable; peacocks strut through his Slave Girls' Gardens, where fountain play in the most intricate of designs.

Out on the lake in the afternoon in small boats pulled by brightly turbaned native oarsmen, we visit the summer palace, and at sunset row around to the southern end to watch the feeding of the wild boars. An Indian legend has it that a boar once aided a searching party in finding a lost princess, and since that time the people of Udaipur, out of gratitude, have fed them each evening at sundown. Out of the jungle they charge, hundreds of them, while countless peacocks join in the scramble for the corn.

Home through the dusk to the Udaipur State Hotel. There on the balcony we watch the sun go down. The sky is ablaze — dark shadows creep along the purple hills — temple gongs ring out, and Hindus in their many-colored saris come down to the lake to pray. There's a hush over the jungle as the moon appears — then night noises far and faint. The moon cuts a silver path across the lake and its luminous fingers throw the water palaces into bright relief. At ten o'clock there's a clank of chains — a gong and a native cry. The gates are closed. The city sinks to slumber behind its massive walls. Outside, in the hills, a leopard gives voice to the stars. We sit on the balcony lost in dreams.



CHINA: across level land where dust-gray fields stretch off to the rim of the world — straining coolies by the great canal — small mounds, the graves of those who have struggled for life for centuries here on the barren plains.

And then Peking — most fascinating city in all the world. The surging life of the Orient pours through its gates to spill in a swirling tide behind the walls. The streets are drab and gray, a fitful wind stirs a veil of dust; but beyond it, in the shadows of towers, gates, and turreted walls, there's pageantry.

We must go to Lang Fu Tsu, an open-air native market far removed from foreign influence. The

WORLD CRUISES

September 19–December 16. S. S. *Malolo*. Matson Line.

Third annual 'Around the Pacific' cruise. Starting from San Francisco, this cruise visits nineteen of the most interesting ports of the Pacific, including Manila, Bali, Port Moresby in New Guinea, and other unique places off the usual beaten track.

December 3, 1931–April 8, 1932. S. S. *Empress of Britain*. Canadian Pacific.

The largest of World Cruise liners, starting east from New York with Funchal, Madeira, the first port of call. The itinerary is planned so that spring is followed around the world.

December 15, 1931–April 18, 1932. S. S. *Volendam*. Holland-American Line.

Round the World via the Southern land of the midnight sun. For the first time a round-the-world cruise will visit the Antarctic, sailing south from New Zealand to Ross Sea and Byrd's famous 'Little America,' January being midsummer in this region. Then north again to Tasmania and many ports not ordinarily included in world tours.

January 6, 1932–May 27, 1932. S. S. *Resolute*. Hamburg-American Line.

Sailing eastward from New York and including, among other ports of call, Djibouti in French Somaliland, visited by no other cruise, and the island of Bali — the 'last paradise.'

January 9, 1932–May 27, 1932. S. S. *Franconia*. Cunard Line and Thomas Cook & Son.

Sailing eastward around the world, the *Franconia* reaches India before the oppressive hot weather, and Japan at cherry-blossom time. The interesting itinerary includes, among other places, Athens, the Holy Land, Bali, Saigon, Semarang, and Macassar.

President liners of the Dollar Line sail regularly every fortnight around the world.

BEAUTIFUL SPAIN



• SALAMANCA • PALACE OF DUKE OF THE INFANTADO •



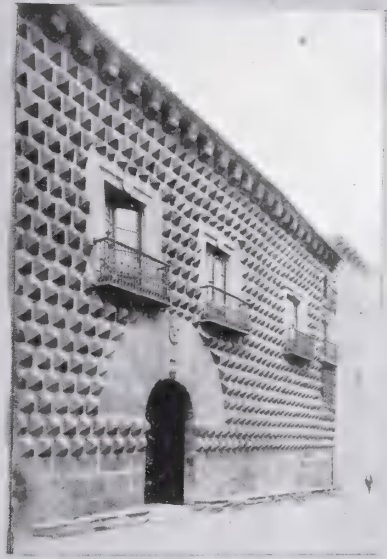
• SALAMANCA • MONTERREY PALACE •



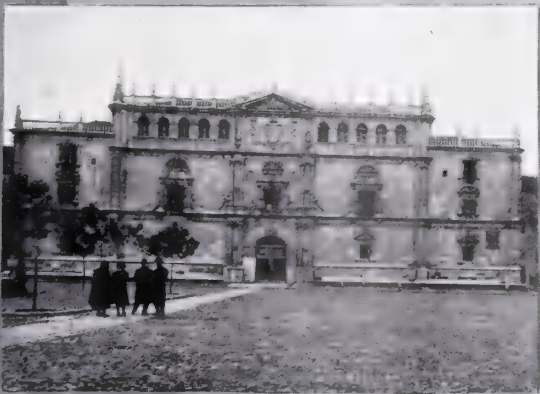
• SALAMANCA • MENDICANT SCHOOL •



• MADRID • THE HOSPICE •



• SEGOVIA • CASA DE LOS RICOS •



• ALCALÁ DE HENARES • THE UNIVERSITY •



• SALAMANCA • MANSION OF THE MARQUIS OF THE MARQUIS •

VISIT Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, or any other Travel Agency.



He didn't count sheep jumping a fence

NO SIR! The guest we have in mind had his own cure for insomnia! He asked us to furnish a thermos bottle full of hot milk, so that he could have it by his bed, in case he woke up at night, take a drink ... and then get to sleep again! Thermos bottles and hot milk aren't part of the standard equipment of United Hotels... but we do have large, airy high-ceiling rooms, with a feeling of pleasant freedom... and the beds... well, if you've ever slept in one of our hotels you know how good they are! So there's very rarely occasion for insomnia at any of the 25 United Hotels listed below.

Extra service at these 25 UNITED HOTELS

NEW YORK CITY's only United... The Roosevelt
PHILADELPHIA, PA. The Benjamin Franklin
SEATTLE, WASH. The Olympic
WORCESTER, MASS. The Bancroft
NEWARK, N. J. The Robert Treat
PATRICKSON, N. J. The Alexander Hamilton
TRENTON, N. J. The Stacy-Trent
HARRISBURG, PA. The Penn-Harris
ALBANY, N. Y. The Ten Eyck
SYRACUSE, N. Y. The Onondaga
ROCHESTER, N. Y. The Seneca
NIAGARA FALLS, N. Y. The Niagara
ERIE, PA. The Lawrence
AKRON, OHIO. The Portage
FLINT, MICH. The Durant
KANSAS CITY, MO. The President
TUCSON, ARIZ. El Conquistador
SAN FRANCISCO, CAL. The St. Francis
SHREVEPORT, LA. The Washington-Youree
NEW ORLEANS, LA. The Roosevelt
NEW ORLEANS, LA. The Bienville
TORONTO, ONT. The King Edward
NIAGARA FALLS, ONT. The Clifton
WINDSOR, ONT. The Prince Edward
KINGSTON, CANADA, B. W. L. The Constant Spring



TRAVEL

[Continued from page 190]

bargains there at the little stands make you catch your breath — bits of jade and teakwood, copper and porcelain. Then, in a little open space beyond, itinerant entertainers bring shouts of laughter to the throngs with their startling feats and pantomime.

One evening we'll go to the theatre and watch Mei Lan Fang, world-famous Chinese actor, and afterward we'll wander through Jade Street, Embroidery Street, Fur Street. We should do all of our shopping in Peking; we'll never regret it. For truly marvelous pieces we'll visit FitzHugh's out near Coal Hill. An English gentleman and his charming wife have specialized in things Chinese, and their knowledge gives you a remarkable choice with complete assurance of authenticity.

We'll eat Chinese food of course, but for an especial treat we'll visit the Metropole, a Russian restaurant. A tiny glass of vodka first, then caviar and borsch and chicken done in an unfamiliar style. The food is delicious — unforgettable. We return to the Grand Hôtel de Pékin late in the evening and find a ball in progress; a gay crowd composed of people from the various legations — suave, sophisticated. Outside, the flares, the dancing shadows, shouts of ricksha coolies through the dark. It will grip your heart and you'll swear you're coming back some day — to the City of Northern Peace.

JAPAN — through the Straits of Shimonoseki into the Inland Sea, miniature Mediterranean, where junks swing lazily in the sun, their great, square sails at ease. Jagged islands of vivid green, where leaning pines cling with crooked fingers to the terraced slopes.

Then Miyajima, lovely little island town where the water torii stands. We must stop there and wander through its narrow streets, pausing at little shops to look at

strings of crystals, cut and plain, and then along the shore of the bay to the fine Miyajima Hotel. The charm of Japan — the shady walks back through the woods, where you stumble unexpectedly upon tiny houses from which emerge smiling people in flowered kimonos to motion you in for tea. Here, on this island, birth and death are not permitted, and a heavy penalty is imposed upon the family

which allows either to occur. They like to keep their island free from sadness, a paradise apart from pain. You'll like it, and you'd like to spend a week or more in the sunshine on its steep-sloping hillsides — it's the isle of forgetfulness.

But we must go on to Kobe and then to Kyoto for the Cherry-Blossom Dance. Kyoto, too, is the place to shop — the best in all Japan. Then Tokyo, Yokohama, and north to Nikko, beautiful town at the base of snow-capped peaks. The magnificent temples of the Shoguns nestle deep beneath giant cryptomeria trees. We stop at the famous Kanaya Hotel, and our room faces out on the mountain sides where the moon glints molten silver on the deep-banked snow. Then back to Yokohama and our ship.

WE have passed Japan — it faded away in a fire-mist as the sun dipped low behind the peak. Fujiyama, mountain of grace and majesty — white-crested it stood, clear-cut on an evening sky. A whisper came on the freshening breeze from the hillsides beyond, where the blossoms wave, from the valleys and streams of the smiling land: 'Sayonara! Banzai! Good-bye! Live a thousand years!' A fine farewell. The sky line merges to shaded blues. Night sweeps the sky with a soft, slow brush. It is dark — and the East has gone.



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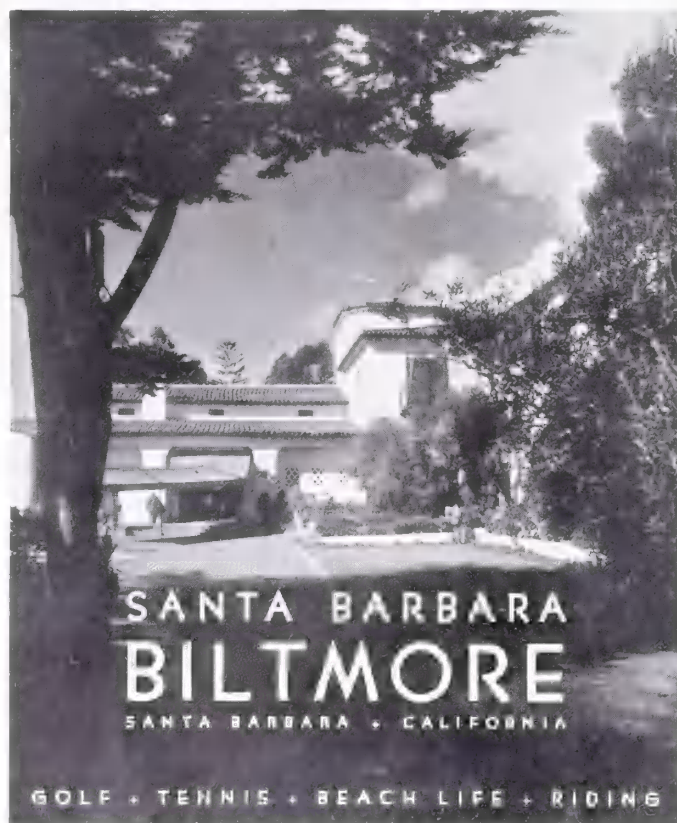
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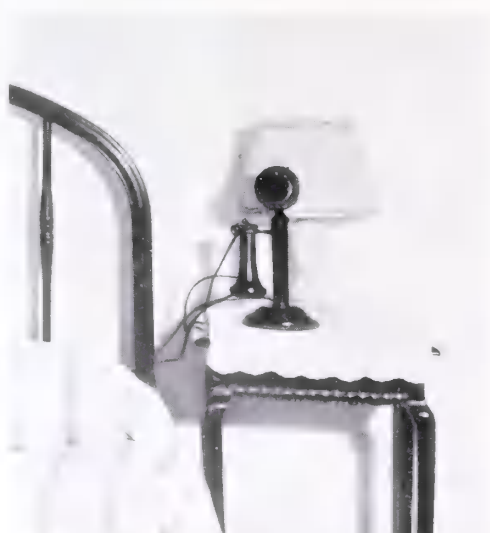
Individual telephone requirements vary widely. The local telephone company will gladly advise you as to the equipment best suited to your own house or apartment. Just call the Business Office.



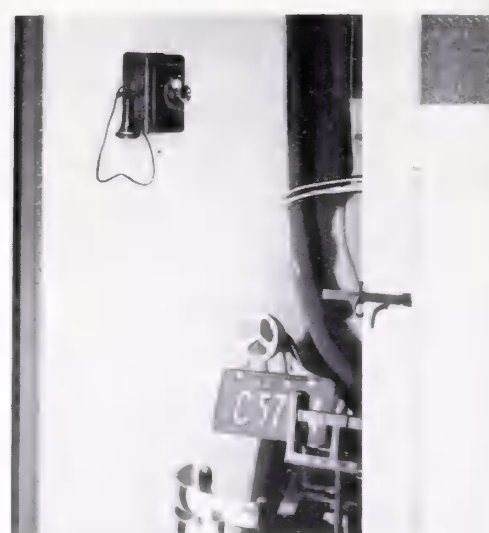
The pantry telephone enables your major-domo to order supplies and attend to the details of household business, while keeping a watchful eye on his staff. Other servants can make or receive necessary calls without interfering with their work or disturbing the rest of the household.



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Your maid will be grateful for a telephone in her own room . . . for the convenience and privacy it affords.



In the garage, a telephone makes motors quickly and easily available to all the family.

THE *House Beautiful*

SEPTEMBER 1931

NEXT MONTH

THE *House Beautiful* next month will put special emphasis on decorating the house for the fall and will feature furniture and furnishings of various kinds. The leading article will discuss EARLY NINETEENTH-CENTURY FURNITURE, which is so popular at the moment: Directoire, Regency, Empire, and Biedermeier will all be taken up and illustrated. Appropriate settings for these different pieces will also be given.

AN article that broaches a new field for the application of the æsthetics of furnishing is ADDING AMENITIES TO COLLEGE LIVING. Too long have schools and college dormitories been barren wastes so far as the art of interior decoration has been concerned.

A SHORT time ago the interest of all the world was centred in a certain house in Mexico. Photographs of this house, LA CASITA EN CUERNAVACA belonging to Mr. Dwight W. Morrow, are shown and a description of it given by one who knows it well. Another feature is included which also is intimately connected with this same renowned family. A model of a house planned in the International Style for Colonel Lindbergh is illustrated. Although this house will probably not be built, it is extremely interesting as a solution to a specific problem.

AN important series on TENDENCIES IN RUG STYLES TO-DAY will start, which will approach the subject from every angle of interest to the housewife. New colors, new patterns, and new weaves will be emphasized.

THE prize cover design, instead of appearing on the September issue as it has for the past few years, will be used in March, since it is especially appropriate for the Spring Garden Number. The cover used this month is one which received Honorable Mention. This is the second design to be used from this year's Competition. The others chosen will appear on the next ten issues.

OUR SMALL-HOUSE COMPETITION closes October 15 of this year. If any architect who has not received a copy of the conditions governing this competition will write us, we shall be glad to send one.



HOME has been variously defined, but it remained for the supersalesman of real estate to belittle it to something that can be bought on the installment plan, as if it were a piano, or an automobile, or even indeed a house. A house is conceived, erected upon its foundation, perfected to its last architectural detail, furnished, planted, and then exchanged for money upon whatever plan you may elect, but it is still a house. It is a shell with only emptiness within; a body without soul. Nor is animation added simply by occupancy.

HOME is a word invented by the Englishman, in describing whom Santayana has said, 'Home is the centre of his physical and moral comfort, his headquarters in the warfare of life, where lies the source of his spiritual supplies.' To him home did not depend upon central heating, electrical appliances, or tiled baths. This is not to decry these most excellent attachments, these concomitants of physical comfort. They add inestimably to the ease and smooth running of the house. It might even be said that they promote, or at least they do not militate against, the sense of peace and equanimity which characterizes those who have homes. Perhaps it is here that the modern house and home meet, and perhaps it is here that the supersalesman became confused and lost his way. He entered a hall, we may imagine, where a tiled floor, concealed radiators, and innumerable switch plates — the very perfection of appointments, in fact — misled him into believing he had entered a home. 'So much skill on the part of the housewright must perforce result in a home' was his deduction. But a home, the place that is our moral anchorage, cannot be specified by the architect or transferred by deed. Our salesman had in fact but viewed a room or an aggregation of rooms which still awaited gentle and gracious living to become moulded into a home.

THE phrase 'a house is a machine to live in' has received much criticism from those who interpret it as a eulogy of a habitation which consists merely of four stark walls plus a roof and complete mechanical equipment. But a house is, as a matter of fact, just this. It offers us shelter and certain conveniences for the business of living. We must ourselves bring to it those qualities that will transmute it into a home. Its walls, its timbers, and its most minute parts will in time receive the impress of these qualities, but they never confer them.

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*Residence of William Eshbaugh
Montclair, N. J.*

THE ATTRACTIVE QUALITY of this home of the type so frequently found in the Cotswold Hills of England is definitely enhanced by the soft coloring of the roof which is covered with Ludowici Crude Shingle Tile. . . . For buildings of any size—for architecture of every type—there are patterns of Ludowici Tile to provide the perfect roof. . . . The beauty of such a roof is as enduring as the protection against fire and weather.



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HOUSE BEAUTIFUL

Style Notes

BECAUSE we believe that readers of *House Beautiful*, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we are initiating this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.

BLANKETS have long since ceased to be sub-rosa, skeleton-in-the-closet accessories. Each year they have grown lovelier in color, until now no bedroom is really finished until the blankets are a part of the decorative scheme. Lovely pastel shades, turquoise, peach, pink, beige, coral, pale yellow, tea rose, apricot, écru, apple green, maize, and the new rose-rust and increasingly popular blue, give ample opportunity to key into your present color scheme or act as incentives to start new ones.

LINEN SHEETS are still the most luxurious note in bedding. Nevertheless, those of cotton are now made in such fine quality that they are generally accepted as adequate even for the best-appointed bedrooms. The all-color sheets are less in demand now than those of white with colored stitching or colored hems, although solid-color sheets may be used as blanket covers. A very new style shows a border of white on color, or of color on white, appliquéd with hemstitching across the top and down the side where it turns down over the blanket.



MODERNIST FURNITURE is still a matter of much discussion. By some it is declared to be dead and by others to be just coming into more universal use, its trial period over. The truth probably lies between these two extremes. After a blind and unintelligent copying of Continental designs of both the modified traditional types of the French and the stark functionalistic types of the Germans,

American manufacturers are now producing designs based upon our own mode of living and adapted to our own architectural backgrounds, which will undoubtedly result in crystallizing a style that is purely American. It is natural that furniture for the apartment should be among the first of these. Examples of this type of furniture are shown on pages 238-239 of this issue. This furniture shows the use of the metal flat bar and band, which are a newer development than the metal tubes.

PEASANT LINENS for the informal meal on porch or terrace occupy an important place in every dining-room linen chest. Mayan designs (indicating the increased interest in the ancient American civilization) and African designs (reflecting the Colonial Exposition in Paris) mark some of the newest cloths.

THE FRENCH COLONIAL EXPOSITION still current in Paris will undoubtedly have its influence upon American merchandise, as have most of the large international expositions of the past. This influence will be reflected in indirect ways, and perhaps more in color than in anything else. In fact, North African colors are already seen in clothes, quicker to reflect a new color trend than furnishings, but the characteristic African palette, brown, — a deep pure brown, — brickish henna, brilliant orange, bright gold, light pure yellow, jade green, billiard green, blue-green, royal blue, pure vermillion, and purple, — verging on the red rather than the blue, — and with these black and white, will probably be seen later in fabrics, rugs, and wall coverings.

PEWTER, which has been popular for several years, now appears combined with other materials — pottery, crystal, wood, brass, and copper.

ROOMS are becoming more definitely either formal or informal, and the nondescript, betwixt-and-between room is finding less space for itself under the sun. For formal use and entertaining, the feminine, sophisticated, elegant late eighteenth-century French or English type is in favor. Strongly contrasting with this is the sturdy, bold, forthright, provincial type of either French or American provenance. In either of these types, so long as the definite note of formality or informality is maintained, the furniture can be of varied origin.

NINETEENTH-CENTURY FURNITURE, being at present a distinct vogue, has brought gray, a favorite color of the First Empire, into increased use. This color can be found not only in wall and floor coverings and fabrics of all kinds, but even in new china designs.



KEEPING A FRIENDLY RELATION WITH THE OUT-OF-DOORS

This house in La Jolla, California, is built mainly in one story, as the plan on page 224 shows. Living-room, dining-room, and garden-room are open on two sides to garden and terrace, and the two bedrooms on the second floor both have balconies. The house of Mr. and Mrs. Walter P. Tribble. Thomas L. Shepherd, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A COLLABORATIVE PROBLEM

Hallam L. Movius, Landscape Architect, and Charles

S. Keefe, Architect, plan this Estate for Mr. and

Mrs. Constantine Hutchins, at Needham, Massachusetts

BY GUY H. LEE

WHEN the landscape architect is called upon to collaborate with an architect, especially in private work, it is generally a fact that the earlier he is called in, the greater service he can render. He approaches a problem from the point of view of one who practises the art of grouping objects upon an existing piece of ground so as to produce the maximum of utility and beauty.

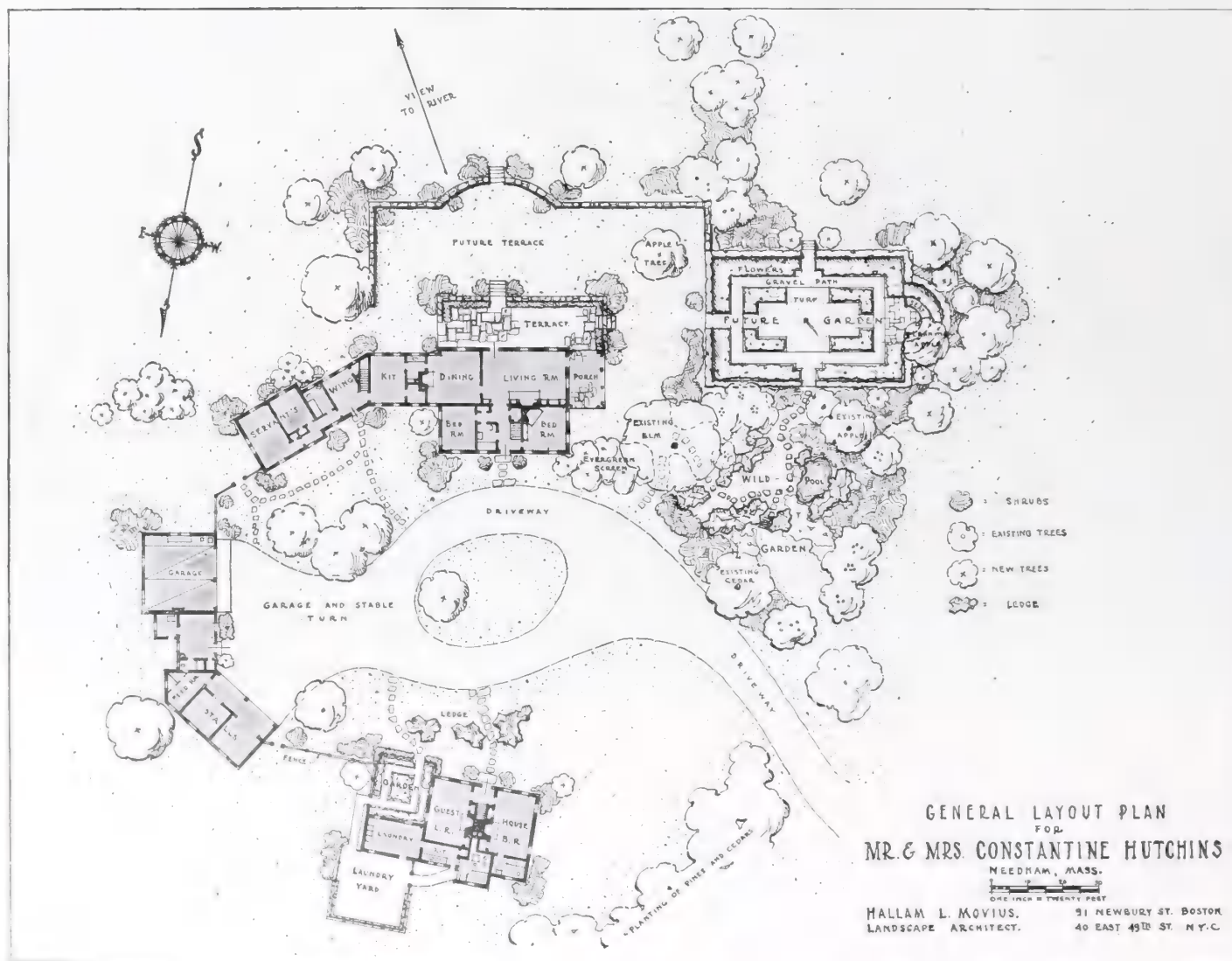
The architect, on the other hand, is presented by his client with the problem of housing a certain number of people, of furnishing various living- and service-rooms, is instructed as to the approximate cost and therefore the size of the house, and is frequently given some preconceived idea of the style of architecture preferred, with which he may or may not sympathize. From the nature of his problem, therefore, his design naturally develops more or less from the inside toward the out, and usually does not involve or imply utilization of the whole grounds.

Hence the landscape architect brings to a collaborative problem a point of view which supplements that of the architect, and his suggestions for locating and grouping buildings, the handling of grades about them, and even some of the interior arrangement, with an eye to linking up important rooms of the house with portions of the design outside the house, are of value both to the client and to the architect.

Any piece of ground, especially one with a broken and difficult topography, holds for the architect, as it does for the landscape architect, a strong suggestion of the type of building which will sit well upon it and be appropriate to it. By studying the ground together they determine the best location for the building or buildings, their orientation, the best means of approach to them, the disposition of the service areas so as to be accessible but invisible, and the portions of the ground which can be reserved for



By a study of the best disposition of the ground and orientation of rooms, the architect and landscape architect working together evolved this arrangement of buildings in a semicircle on a rise of ground



development as living areas. This comprehensive view of the arrangement of all the outside areas of the place suggests the arrangement within the house of its living portions, the approach front, and the part of the house to be devoted to service.

At this point the architect takes up his individual part of the problem and designs his house to comply with his client's requirements as to space, his own ideas of what the house should look like, and the suggestions developed with the landscape architect as to its location, approach, and orientation. Meanwhile, the landscape architect develops his plans for the actual shape, size, and arrangement of the outside areas, so that by the time the architect's plans are completed the client has a clear idea of how the whole place can be developed, and how the outside areas relate to the rooms within the house. The result is a well-ordered design, which when completed seems to radiate out from the house through all its various parts, although actually it may have been conceived in just the reverse order.

Such a collaborative design is represented in the illustrations of the house group built for Mr. and Mrs. Constantine Hutchins, on a knoll overlooking the Charles River in Needham, Massachusetts. In this work the firms

of Hallam L. Movius, Landscape Architect, and Charles S. Keefe, Architect, worked together to produce the final result. The landscape architect happened to be the first to be consulted, and the location for the group, its approach, and its general arrangement were all tentatively decided upon before the architect was called in. Mr. Keefe was most cordially coöperative, immediately approved of and fell in with the scheme, and perfected the architectural design. As a result of the collaboration of the two offices, the group is architecturally very lovely, fits well its side-hill site, and the outside areas, whether used for living purposes or for service, relate intimately to their counterparts within the buildings.

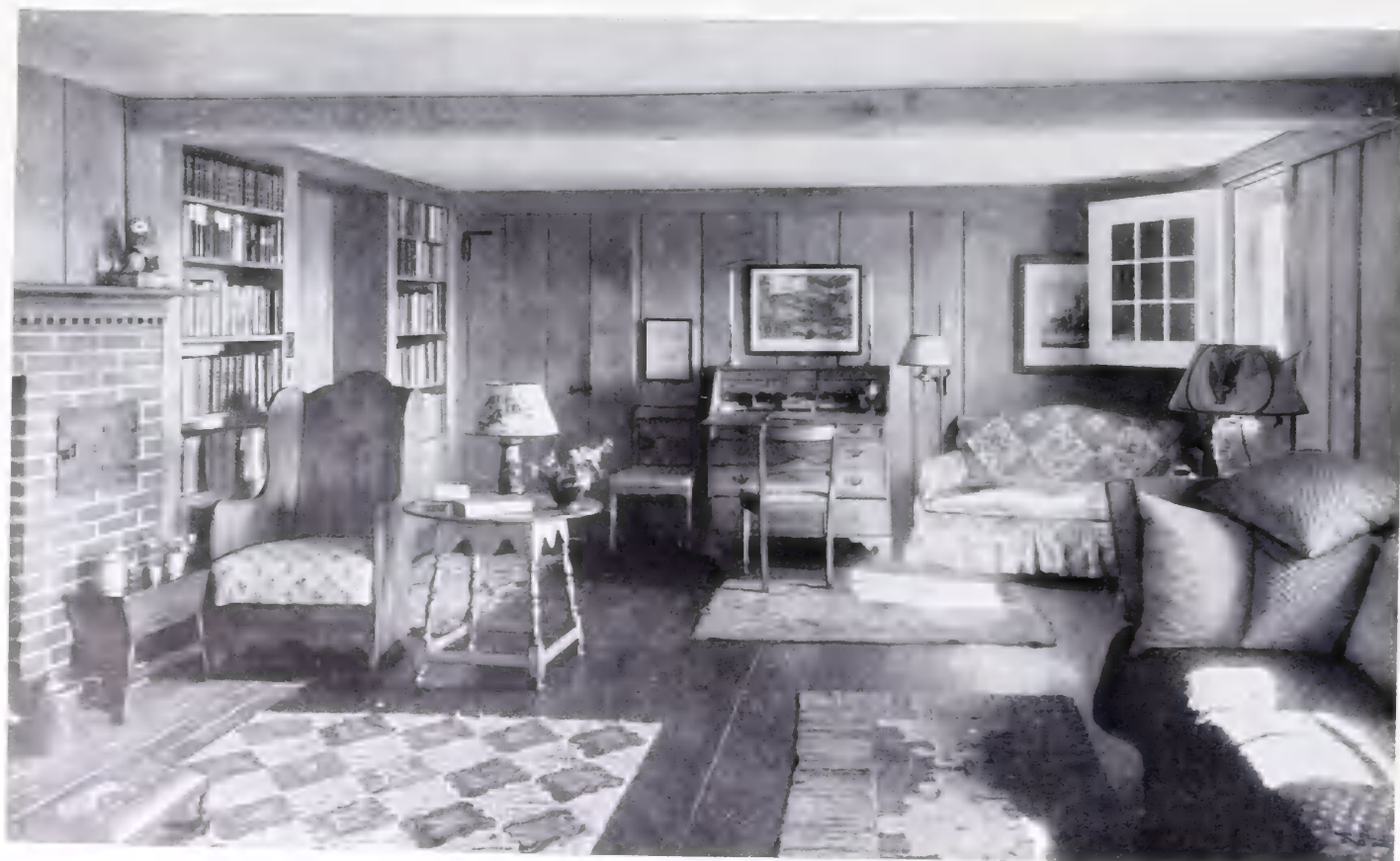
A preliminary study of the chosen piece of land, with its existing natural features, showed several house sites which might be developed. In general, the land sloped up from the only possible approach, which was a right of way held over a neighbor's property, utilizing his drive to the north-west corner of Mr. Hutchins's land. About a thousand feet from this point the land formed a round-topped hill, sloping away to the east to a low wet meadow and to the south and west to the Charles River. The hilltop commanded a fairly extensive view, but, on the other hand, was overlooked by several houses on higher hills to the north.



Looking toward the main house, showing kitchen and connecting service wing. The planting has been kept simple and confined mostly to those trees and shrubs appropriate to the type of architecture and native to the region



In the living-room in the main house, two views of which are shown on this page, the walls are of old pine and the floors of wide pine boards. Hooked rugs and bright-colored chintz enliven the room



A field by the river offered other possibilities, but involved several thousand feet of road, besides exposing the living portions of the house and outdoor living areas to the close inspection of the inevitable picnickers and canoeists on the river. Again, the southwest summer breezes would be more or less cut off by the sides of the valley, and in spite of the fact that the best trees on the place were near the river, this site was speedily eliminated from the discussion.

This left the south slope of the hill as the logical choice. At a certain point quite well up the slope was a group of trees, consisting of an old elm, rather the worse for breakage in an ice storm, a great spreading cedar, a grove of gray birch and a wild apple tree springing up among outcropping ledges. A position to the east of the elm offered various advantages. The group of trees made a natural screen toward the only near neighbor, the view south down the hill to the river was very attractive, and the elevation made the most of the cool summer breezes. The crest of the hill, on the other hand, cut off the winter winds from the north and shut out the view of several houses in that direction. This position meant building only fifteen hundred feet of road and allowed a turn-around on the north of the possible building, with service arrangements thrust out to the east, which is always desirable, as it leaves the more attractive south and west exposures open for development as living areas.

The type of house came next into consideration. The clients had considered setting up a group of portable houses, with the idea that they would use the place only for week-ends, but they proposed spending on these a sum of money which would almost cover the cost of building a designed house of very simple construction, which the landscape architects naturally strongly advocated and which was finally decided upon. Having spent many summers near Buzzards Bay, the Hutchinses had a great liking for the low, rambling Cape Cod type of house, appropriate also to this region. As such a house, cuddled under the existing elm and sprawling along the hillside, would obviously fit the proposed site most admirably, this style of architecture was decided upon, and Mr. Keefe was given the task of making tentative sketches.

The final house group grew out of much less pretentious beginnings. The original idea was to build a small house, cutting all the structural corners possible for the sake of economy, as it was to be used only for week-ends. As the plans developed, however, the clients decided to use better and better construction and finish and actually ended up



The dining-room too has pine paneling. These boards in natural color are old and appear on one end of the room. On the other three walls is an old French paper with fishing scenes in blue and other bright colors. The curtains are of orange-red taffeta

by getting old pine paneling from New Hampshire to finish some of the rooms. The guest house was to be only a possibility for the very remote future, but became a necessity as soon as the other house was finished, as the Hutchinses, heretofore suburbanites, promptly fell in love with the country, and instead of using the house for week-ends they found themselves living in it for months at a time, both spring and fall. Not having been designed for all-year use, the house was naturally too small. However, the group as finally arrived at probably has more character and charm than a single larger house would have had on the same site.

The group consists of two squat little Cape Cod houses, facing each other across an ample turn-around, with a little stable and garage at the end of the turn. All three buildings are tied together with an appropriately designed rail fence with turned posts. The natural slope of the land was accepted and followed. The smaller of the two houses, the guest house, is considerably higher than the main house. Being smaller, however, it does not dominate the group, but holds its place very well as an adjunct to the main house. In both houses the service portions are contained in wings, and in both cases these push out in the direction of the stable and garage, so that the various service elements of the group relate to each other and are removed from the living areas both inside and outside.

On the river side of the main house, outside the living-room, is a stone-paved terrace, upheld by a dry wall topped by a yew hedge, with rock plants flourishing in its earth-filled joints. Ultimately this terrace will lead to a second,



somewhat wider terrace at a lower level, and across this to the rough fields leading down to the river. At the western end of the future second terrace, and on the axis of the steps from the upper terrace, is to be a small formal garden conceived as part of the original design, but still a development of the future. Beside the site of this formal garden, enclosed by a natural circle of gray birch trees, where there was an existing outcrop of ledge, there has been constructed a very successful wild garden.

The little guest house has a tiny garden all its own, a miniature affair only twenty by twenty feet, enclosed on two sides by the house and its wing, on the third by the rail fence, and on the fourth by a clipped hedge. The

flowers selected are those usually associated with old gardens, but in spite of this limited choice a succession of bloom has been successfully maintained even in this tiny area.

The group is approached by a drive of some twelve hundred feet which curves pleasantly about a shoulder of the knoll that backs the houses. The effect on rounding this shoulder is almost that of entering a tiny village on the Cape. The enclosure formed by the buildings on three sides of the turn is completed on one side by the planting about the rock garden and on the other by a heavy informal grouping of native red and white pines and cedars, which isolates the group, giving it (*Continued on page 260*)



The guest house (above) faces the main building and is also of the Cape Cod type of architecture. It was built first as a week-end house, before the larger group developed

The living-room in the guest house (at the left) has walls painted a dark greenish blue and hangings of white chintz with pink flowers

THE INDISPENSABLE TABLE

BY MARGARET THOMPSON AND CHRISTINE FERRY



A two-tiered English Chippendale dumb-waiter which, although originally designed for the service of food, makes a very convenient table for library or living-room. Since it revolves, anything placed upon it may easily be reached. Courtesy of the Old English Galleries

THE little table serves many purposes in the home, contributes much to the comfort of living, and deserves to be selected with the same care as larger pieces of furniture, if it is really to fit the needs of a particular location and be in harmony with its surroundings. We hear much of functionalistic modern furniture, but in reality there is nothing which functions more admirably than the right small table for the particular corner where it is used, whether it be the work of a modern or an eighteenth-century cabinetmaker. Whatever the purpose for which it is utilized, and wherever placed, such a table, with its attendant lamp, flowers, books, or smoking conveniences, becomes a vital spot in the room.

Fine discrimination is, however, needed in the selection and arrangement of table accessories, if one is to avoid the hodgepodge appearance which so often results. If ever

there is an occasion to heed the admonition in regard to choosing only those things which we know to be useful and believe to be beautiful, it is in the matter of the small table top.

Perhaps we may go so far as to say that the selection and arrangement of table accessories somewhat parallel the disposition of articles in a portrayal of still life, considering a lamp or vase of flowers as the dominant note in the composition and grouping such articles as cigarette boxes and ash trays about it. At the same time, it is necessary to remember that the table top is to be considered only as a part of the room as a whole, and that the articles assembled should be in harmony with it, as well as with one another.

In the arrangement of the groups illustrated, various types of tables have been selected which are readily available and will fit in nicely with other pieces, either in a



A Sheraton satinwood candle stand is very usable in present-day surroundings and fits nicely into the curve of a hall stairway. The accessories are quaint pieces of old glass and plate utilized for purposes quite different from those for which they were designed. Courtesy of the Old English Galleries

small-town apartment or in a more pretentious establishment. Some are modern and others are examples of eighteenth-century pieces which are to be found in the better shops.

Although the two-tiered English Chippendale dumb-waiter was originally designed for the service of food, it makes a very convenient table for either library or living-room. Since it revolves, anything placed upon it may be easily reached, making it particularly good for books.

In the illustration, it is shown grouped with a comfortable wing chair in a corner by a window, over which is drawn a curtain of gayly patterned chintz. Upon the upper shelf are placed a shaded reading lamp, having a particularly fine Chinese base decorated in blue and green on white, and an old Sheffield dish serving as an ash tray. A Lowestoft bowl containing yellow lupine and sprigs of fragrant lemon-verbena gives light to the under shelf, and a Sheffield tea caddy does duty as a cigarette holder. All the appointments are harmoniously related to one another, and the comfort of the table is obvious.

While there may be differences of opinion as to the desirability of smoking, there can be none as to the charm of the necessary containers as table ornaments, particularly when such delightful old receptacles as those on this Chippendale table can be pressed into service.

A Sheraton satinwood candle stand is another echo of the past which is very usable in present-day surroundings and fits nicely into the curve of a hall stairway. Satinwood, like lacquer, is a delightful variation to use with other



This reproduction of an Old English tea table is very modern in its ingenious arrangement of folding shelves, and, "up" at tea time, may serve as a convenient table. Courtesy of Lynn

woods and blends most beautifully with the mahogany of the eighteenth century. In the interior in which this candle stand is pictured, its lightness of scale and delicately turned pedestal are in harmony with the delicacy of the wrought-iron baluster, and there is a nice tie-up with the turning of the uprights.

As in the case of the revolving table, the accessories on this satinwood candle stand are quaint pieces of old glass and plate, which have been utilized for purposes quite different than those for which they were designed. The flower holder is a white Bristol glass bowl with a dark blue edge, a cup of dark blue Bristol holds cigarettes, the ash tray is old Leeds ware, and a little Sheffield candle serves as a lighter.

Pine is another delightful variation in table woods to be found in a reproduction of a late eighteenth-century English end table having lyre-shaped supports and drop leaves. The old wood used in the construction of this table is a mellow golden color and is decorated with lacquered motifs in color and silver. It is a very lovely table to use in a pine-paneled room, since it repeats the coloring of the background.

On this table top have been assembled a variety of accessories that are closely related to it. The urn-shaped vase of bright blue glass is in harmony with the classical form of the table and complements the golden color of the wood. In close proximity to it are a yellow lacquer cigarette box topped with a white jade ornament and a white jade ash tray. Yellow tea roses are exquisite in the bright blue vase, and the gold coloring is further repeated in the sofa upholstery of golden-yellow brocade. Another reproduction of an Old English piece is a mahogany tea table ornamented with a narrow line of satinwood inlay. When folded, it is quite small and occupies but little floor space, but when the leaves are opened it becomes sufficiently roomy to accommodate all the appointments of a tea service. The stretchers deserve special mention for being so designed as to provide ample knee room for the hostess.

As will be seen by the illustration on page 206 there are two sets of extending shelves, the top being so hinged as to fold upon itself when the table is closed. When open,



Nested tables are a great convenience, especially in small quarters, and this modern set from Sweden with pewter tops etched with naïve drawings of animal and bird life is adaptable to almost any background. Courtesy of the Arden Gallery and Gilman Collamore & Company, Inc.

the top leaves are reinforced by small sliding braces which, when the top is folded, serve to hold the lower shelves upright, parallel with the table legs.

This table is decidedly functionalistic. It absolutely fulfills all the requirements of a small tea table when the occasion arises, yet is readily converted into a small end table for more general use.

The tea set which has been selected for use in connection with it is modern Spode, decorated with a rose calico-like pattern, the tray is old tôle, and the basket holding the tulips is a piece of old French ivory ware. These appointments, in conjunction with the roomy chintz-covered wing chair, fairly teem with the charm and comfort associated with the English tea hour.

For use in a room where the furnishings have a feeling of weight, an early English oak table of the Jacobean style

is very practical. This is a particularly appropriate table for a man's room and we have used it in combination with a lounging chair upholstered with orange leather. Since the leaves let down, it is possible to use it as a small end table against a davenport or chair and at the same time have the convenience afforded by the leaves when needed. Drop leaves are a great addition to any table, and it is most comfortable to feel that one has the additional space in reserve.

The flower bowl is an Italian reproduction of a Persian bowl and is patterned in a bright Persian blue, green, and touches of orange. The cigarette holder is a miniature reproduction of a Persian copper vessel, and the ash tray of enamel on copper repeats the green and blue coloring of the bowl.

Quite new are the nested pewter-topped tables which come to us from Sweden, the tops being etched with whimsical delineations of animal and bird life. Although modern, they are quite versatile and may be used in many rooms that otherwise conform to the styles of the past. They are naïve enough to blend with Early American furnishings of the more provincial type, and yet the finish of black lacquer and pewter and their clean-cut outlines make it possible to use them with



A reproduction in old pine of a late eighteenth-century end table with lacquered motifs in color and silver on the mellow golden wood. The accessories, including a blue urn-shaped vase and yellow lacquer cigarette box, are in harmony with the decoration and classical form of the table. Courtesy of Palmer & Embury Manufacturing Company, the Little Gallery, and Yamanaka



An early English oak table of Jacobean style is particularly appropriate for a man's room, and is here combined with a lounging chair upholstered in orange leather. Courtesy of Palmer & Embury Manufacturing Company, and the Little Gallery

more sophisticated backgrounds. As is the case with many modern designs, the shape of these tables is quite Oriental in feeling.

These tables fit compactly one inside the other, but are not nested in grooves in the usual manner, which makes them much easier to separate and bring out when needed. The practicality of the pewter top does not need emphasis.

Such a set is most useful, particularly in small quarters, when serving after-dinner coffee in the living-room. Silver-lustre coffee cups, like the one in the picture, are always very satisfying, and are beautiful against the dull pewter surface.

The accessory appointments include a flower holder of Swedish glass, a little glass swan for holding small candles, a vase and ash trays of plain pewter, (Continued on page 246)

A SUGGESTION OF OLD ENGLAND IN NEW ENGLAND

The House of Henry P. McKean

Beverly Farms, Massachusetts

J. D. Leland & Company, Architects

The chief charm of this house lies in its happy blend of regularity and informality, of order and seeming chance. Suggesting English rather than Colonial antecedents, it is nevertheless perfectly in harmony with its surroundings and admirably adapted to its site. The flagged porch looks out on one side to a raised pool and on the other to an extensive view

Photographs by John Wallace Gillies





The intimate relation between house and garden is part of the essentially natural design of this place. Two levels of terraces step down to and relate the house with the widespread meadow, and the planting, though orderly, is without stiffness





Built of rough light-colored handmade brick with window trim of natural oak, variegated tiled roof, and numerous large chimneys, the exterior of the house has a mellow charm which belies its newness

The living-room is a room of Colonial forms without Colonial primness. With its low-beamed ceiling, mellow pine sheathing, generous fireplace, and deep bay, it is first and always a livable room

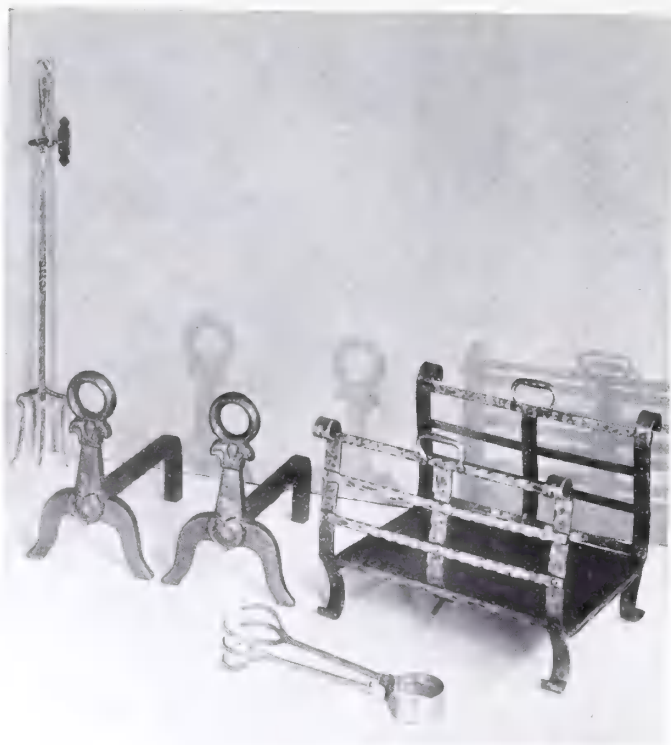




TRADITIONAL FIREPLACE

This antique Adam mantel of exquisite detail is made of half statuary marble, with strips of Siena marble and brocatelle marble inlay. The classic urn motif which occurs in the mantel is repeated in the andirons and in the fireplace fixtures, which are of the same period, finished in silver. The andirons and fixtures are reproductions. Courtesy of William H. Jackson Company

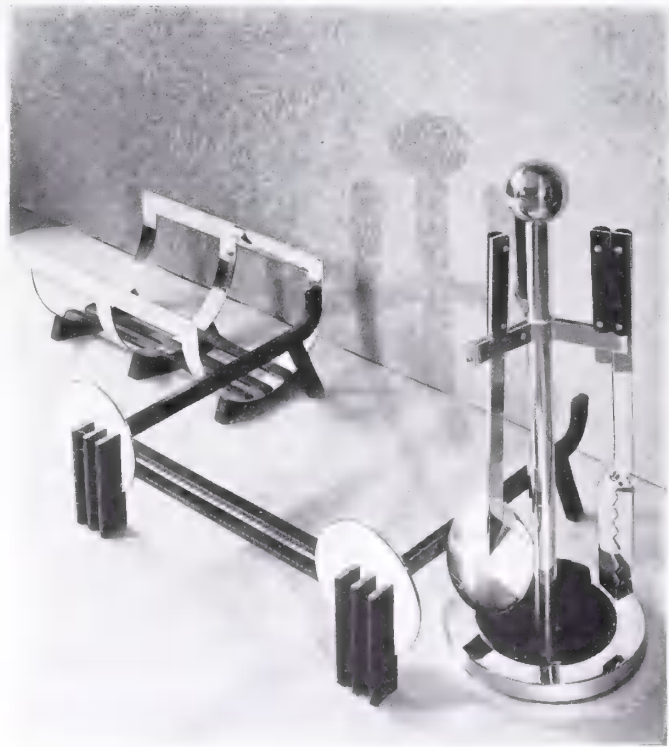
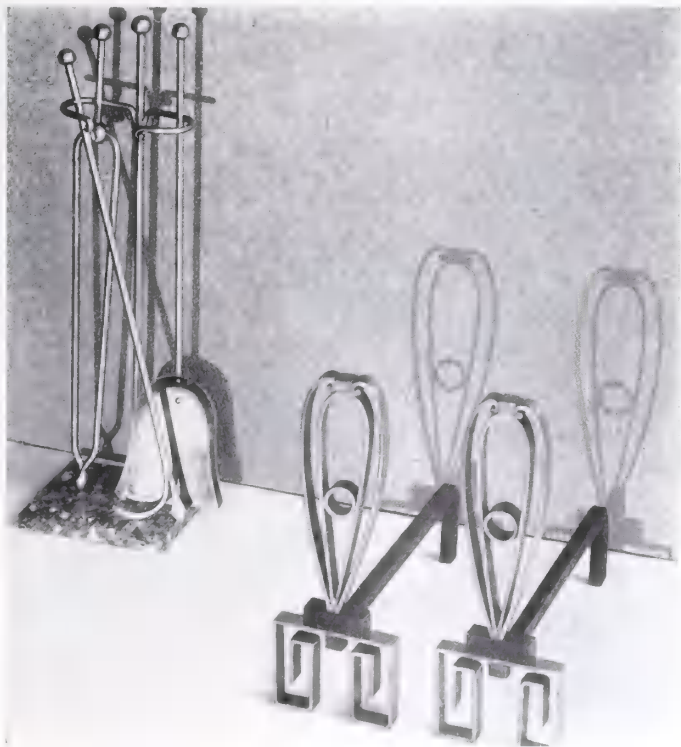
Below at the left is an interesting collection of reproductions of Early American fireplace fixtures made of wrought iron. A jam hook is used to hold the fork instead of the conventional rack, and the tongs are to be placed on the wood in the basket. In the other illustration are copies of traditional Federal American andirons and fireplace fixtures, made of solid brass combined with hand-wrought iron. The originals were found in an old house in New England. Courtesy of Todhunter, Inc.



AND MODERN EQUIPMENT

The demand for mantels for modern rooms has resulted in some interesting designs. This one at the right is of Napoleon gray marble combined with black and gold marble and without other detail. The andirons and fireplace fixtures of modern design are made of hand-hammered steel with brass ornamentation. Courtesy of William H. Jackson Company

Below at the right is a set of unusual modern fixtures made of chromium plate and formica. The andirons and wood basket are of chromium plate and wrought iron. Designed by Robert Heller, Inc. Courtesy of Rena Rosenthal. The andirons in the other illustration below are of bright, shining steel, which is also used in the fireplace fixtures of appropriate design. The rack for the poker, tongs, and shovel is mounted on a base of gray and black marble. Courtesy of Edwin Jackson, Inc.





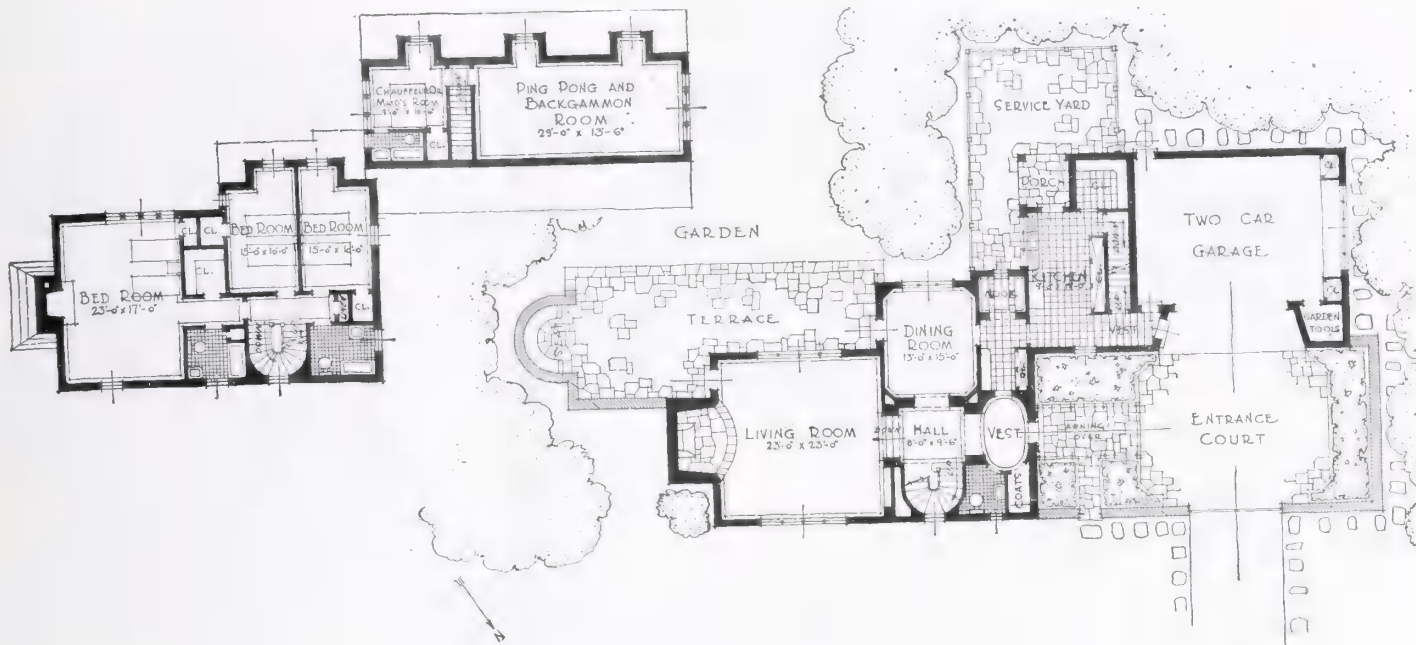
A NEW EFFECT WITH WOOD

*Vertical Boards laid with wide open Joints give
interesting Texture to Second Story*

DESIGNED BY FRANCIS KEALLY, ARCHITECT

This house is unusual both in its plan and in its use of materials. Inspired by some of the old Pennsylvania farmhouses, it is shown with stucco or stone below and wood boarding above. These boards are laid vertically in two layers over sheathing, the outer planks overlapping those underneath and laid with open joints which are wide enough to give a line of shadow. This wood might be white pine or oak stained a natural gray. The garage is made an important part of the mass of the house and opens directly from the

enclosed court, thus recognizing the fact that the common approach to the house to-day is by way of automobile. This court is entirely concealed from the street. The door to the garage is recessed, thus being partially hidden by a deep shadow and providing an inconspicuous service entrance. A permanent awning, which is shown in the sketch on the opposite page, permits a covered passage to the house from the automobile. Window awnings to match this will give an opportunity for bright color



The plan is extremely well worked out. An oval vestibule gives entrance to a coatroom, lavatory, and to the service quarters; there is a separate small hall with stairs at one side; the living-room is square and opens directly on to the terrace, as does the dining-room. The service is under a separate roof, an advantage in a warm climate, and the service yard is well apart and concealed by planting and by a wooden woven fence. A gameroom over the garage, either for children or for grown-ups, is at a desirable distance from the main house. Here also are a room and bath for maid or chauffeur, and there is space on the third floor that may be used for additional maids' rooms.



THE FABRICATED HOUSE

Can the Lesson learned from the Automobile be applied to Housing?

BY WALDRON FAULKNER

ATTEMPTING to look into the future has been a fascinating diversion throughout the history of man. It is a pastime which has never suffered in popularity in spite of being usually unsuccessful. We are continually given dates for the end of the world, and news of approaching war, pestilence, and famine, which do not occur. Seers tell us of events that do not materialize. Prophets make predictions that do not come to pass. Writers expound theories that never come true.

During the past few years engineers, architects, and critics have attempted to describe the building of the future in terms of modern conditions. They have tried to devise methods of construction, characteristics of design, and theories of life in the future. There have been numerous experiments on paper and in actual construction to indicate new solutions to meet changing conditions.

What are these conditions which seem to demand so much attention? What are the problems of the 'new' architecture? Briefly this: to produce better and cheaper buildings.

The building industry has undoubtedly made tremendous strides. In many ways the art of building to-day has reached heights that were never attained before. New materials and novel processes have brought about enormous

changes in every direction, but these have only served in the main to increase costs rather than to make them lower.

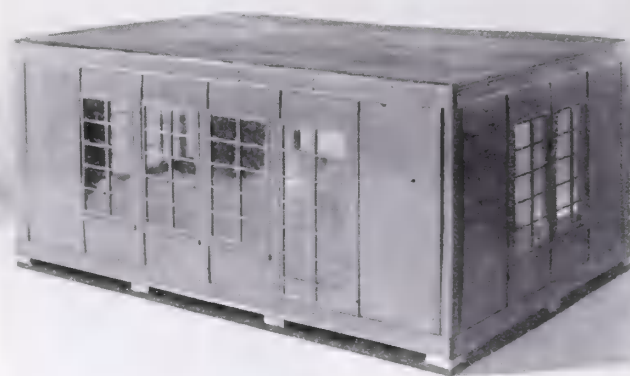
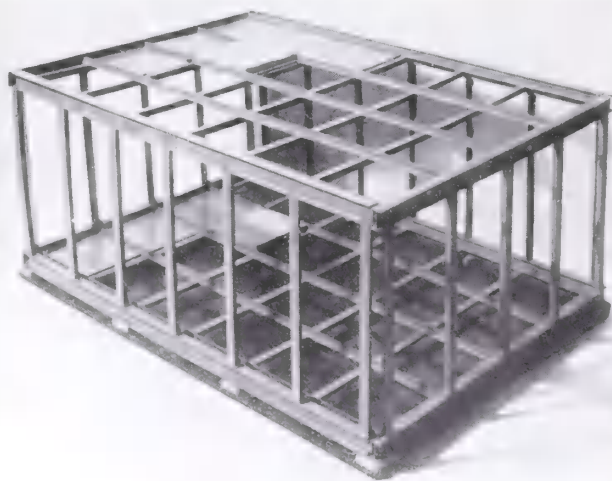
It will be generally admitted that high-grade buildings for less money would be advantageous to all classes of work, but this is especially true in small buildings of the residential type. Even to-day a huge proportion of all the buildings in this country are of a shockingly low order. The average cheap house is a mean affair. Most of the small buildings put up to-day give little for the money invested in them. They are badly planned and designed, shabbily constructed, and in many cases thoroughly unsound. The yearly losses from fire alone in buildings of this class are positively staggering. If the average building could be improved in design, better planned, and constructed of more permanent materials, all at a lower cost, it would obviously be a great benefit to the world at large.

Why is it in this day of material advancement that the quality of our building should have maintained such a low standard? Our commodities and luxuries are usually better in every way than formerly. Never before have we seen so many changes and innovations, yet our houses on the average have fallen far below the level of all other things in comfort, convenience, and beauty.

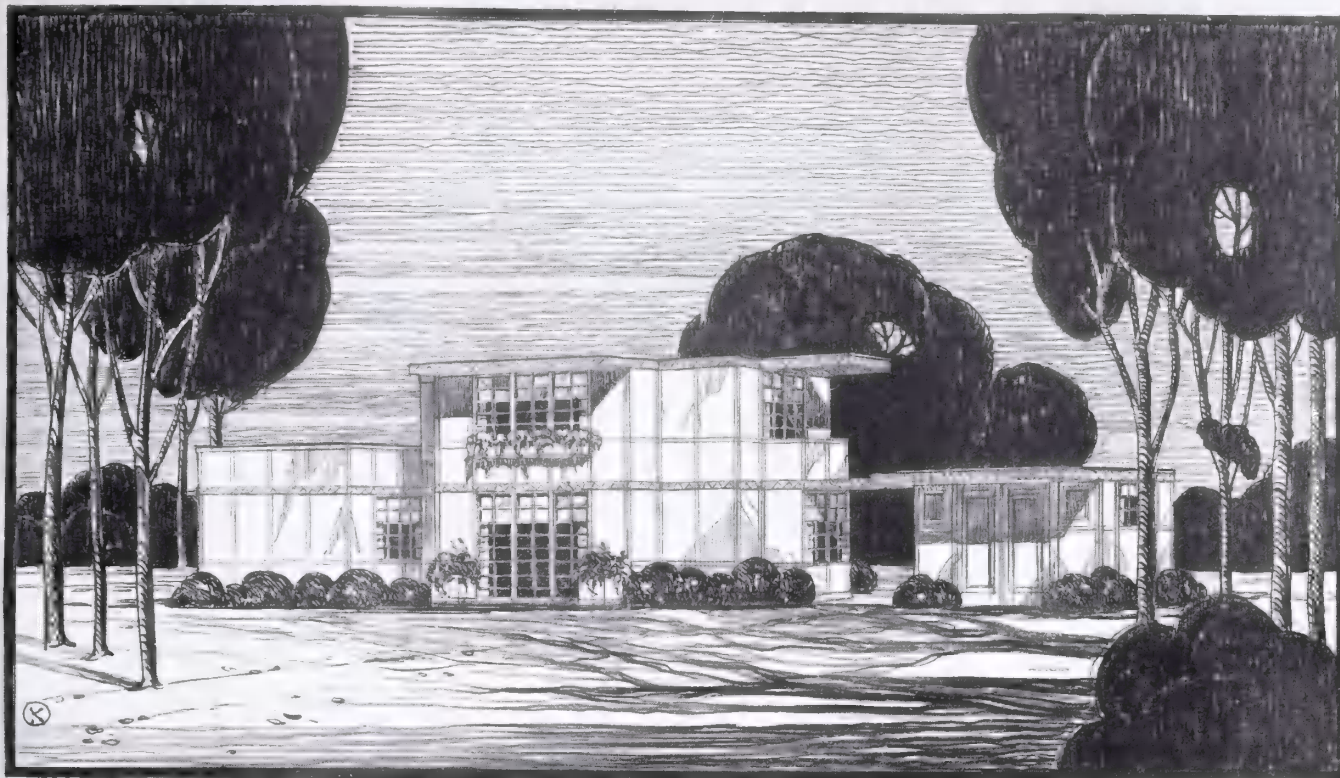
The answer is this: while we have improved and specialized the production of nearly every other commodity, we are building to-day in much the same way that we did a thousand years ago. Construction as an industry has remained a long way behind manufacture from the point of view of modern efficiency.

Building, by which I mean making up anything to meet a special condition, like a tailor-made suit, is always an expensive process. It is generally admitted that if a man were to go about building himself an automobile, it would probably cost him at least \$60,000. He could very likely buy the same car, or a much better one, for \$600 from a manufacturer. Why? Because manufacture on a large scale is always cheaper than building the same thing to order.

And yet this same man will not hesitate to build a house



A model of a building planned to be fabricated on a large scale. It has a light steel frame with insulating material, fire-resisting and sound-absorbing, forming the core of the outside walls. These are covered outside with steel plates and inside with a durable fabric that might be painted



A perspective of a house built according to the methods described in the text. This type of construction permits the easy and inexpensive addition of extra rooms on either the first or the second floor

in the traditional manner, for which he will have to pay an extremely high price, also in the traditional manner. If we learn our lesson from the automobile, why do we not apply it to the modern building? Is it not reasonable to suppose that a house could be made in the factory of the highest-grade materials for a lower price than it could possibly be built in the usual way?

In all the writing and speculating that there has been on the 'house of the future,' I have not seen this point sufficiently emphasized. Engineers invent new materials, architects devise 'modern' designs, and critics plead for a 'new' architecture. But few of them seem to realize that there must be a change in our methods of construction before these other things can come about logically.

Why ask for a modern architecture until the conditions come about which make it possible? It is an interesting speculation to talk of modern houses of steel and glass, but unless these materials are made economically attainable, there is no use in talking about a 'contemporary style' for this type of building. What is the use of applying new materials or processes if they are so expensive that they cannot be used by the average owner? If we should build small houses to-day in the latest approved methods and of the most highly perfected materials, the cost would be prohibitive. Unless a new system of production is brought about, this will always be the case.

In my opinion the answer to the whole question of economy in future construction is to design a type of building which can be produced like the automobile, the radio cabinet, or the motion-picture machine. In other

words, it should be fabricated! This means a building consisting of standardized parts, made at the factory on a large scale and erected at the site. It should be designed on a module basis in interchangeable sections that could be arranged in any number of combinations and added to at any time with the greatest ease.

I can hear groans of anguish at the very idea from architects and critics alike, but to my mind there is nothing absurd in the notion. In fact many schemes of this sort are being developed all the time. The Patent Office already has many such plans. All this may sound discouraging from the æsthetic standpoint, but is it any more so than the situation with which we are faced in the field of cheap construction to-day? The building I have in mind would be applied chiefly to small residences, workmen's cottages, small schools, and hospitals of the very cheapest type.

For some time I have been working on a project of this kind and offer it as the partial solution of fabricated building. The accompanying photographs show a model of a portion of the building in various stages of its erection, and the sketches indicate some of the possible arrangements and uses of the finished product. It would be composed of the most appropriate materials for complete comfort and could be made at a cost lower than the cheapest type of building to-day, provided it was fabricated on a large scale.

This building would begin with a light steel frame with walls in sections about three feet six inches wide and nine feet high, the vertical members being strong enough to carry three stories. The frame for (Continued on page 246)

KEEPING YOUR HOUSE IN STEP

VIII. Some of the many Questions to be considered in the matter of Re-roofing

BY MILTON TUCKER

If you have reached that desperate stage where something really *must* be done about putting on a new roof, give each kind of roofing material careful consideration before signing any contract or giving any verbal orders. Do not take it for granted that the material for the new roof should be a duplication of the old. It may be that the present type of roofing is not suitable for the architecture of the house and that some other type might enhance its charm. Moreover, if the present roofing has been short-lived and has proved to be a poor investment, you have probably learned the lesson of the false economy of cheaper grades of material.

There are many different types of material which may be used for roofing, and any one of them will be durable and weathertight for a long period of years provided the material is of good quality and the workmanship above criticism. There is of course a wide variation, not only in cost, but also in appearance; hence a roof must be selected to fit the budget as well as to suit one's tastes. At the same time it should keep well within the limits prescribed by good architecture.

Whatever type of roofing is selected, the final result should be appropriate and pleasing and should not attract undue attention to itself. Although some texture and variations of color



Re-roofing causes much wear and tear on lawns

are more desirable than a flat, monotonous appearance, by all means avoid the spectacular and any spotty effect produced by combinations of too contrasting colors, whether the roofing be stained wood shingles, colored

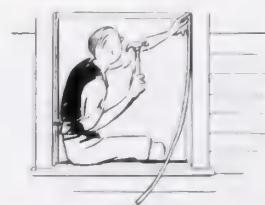
asbestos, tile, or natural-colored slate. To be sure many of our most attractive roofs are combinations of colors of varying shades, but on analysis it will be found that these colors and shades were carefully selected and blended to avoid any suggestion of harshness or violent contrast.

If artificially colored materials, such as stained wood and colored asbestos, are to be used, select the more neutral colors, such as browns, grays, and tans. It is safer, from the artistic point of view, to use only one color, although varying shades of the chosen color may be used with success. These different shades may be blended uniformly over the roof or shaded from eaves to ridge, starting with the darker shades on the lower slope and gradually blending into the lighter on the upper slope.

Another precaution to be taken in using artificially colored materials is to select colors which will be permanent and unfading. The best assurance of this is to use roofing materials made by a manufacturer with a national reputation for dependable products, and if possible obtain a written guarantee against fading, staining, or washing out of the coloring material. Wood shingles should be stained, not by brush coating, but by the dipping process or treatment under pressure. Most wood shingles when left unstained will weather a delightfully soft color, silvery gray in the case of white cedar and russet brown in the case of cypress.

Most types of shingles and slate are made with butts of varying thicknesses. The thicker butts not only have greater durability, but they introduce shadow lines which relieve the monotony and flat appearance of the roof.

Many types of shingles may be laid with varying exposures to the weather, and even though they may not actually vary in size they at least have that appearance. Natural slate shingles may be obtained in graduated sizes and thicknesses which, when laid on the roof with the larger sizes and the



FIX IT NOW

September is a good time to weatherstrip windows and doors. If you wait till cold weather, weatherstrip contractors will be rushed and will be unable to give prompt service. Furthermore, the entire house will be chilled while the windows and doors are removed for fitting the strips.

If you are not ready to install a new roof, as described in the accompanying article, you will at least want to put the old roof in shape for the coming winter months. Renail, patch, and paint canvas decks; solder and paint tin roofs. Replace broken or missing slate, tile, and shingles and examine flashings. Repair any leaks which developed during the summer rains. If your pet evergreens and rhododendrons were broken down by ice and snow sliding off the roof last winter, have snow guards installed on the roof. These may be put on even though the shingles are already in place.

thicker butts at the bottom and the smaller sizes at the top or ridge, give the roof variety and individuality.

Hand-split wood shingles an inch or more in thickness may be obtained from a number of manufacturers. Their natural cleft surfaces are delightfully rough and rugged and lend a rustic unconventional touch to the house. They are best left unfinished in their natural state, to weather a soft gray or brown, although the usual shingle stains may be applied before they are laid.

Then of course there are the standard wood shingles with smooth sawed surfaces. These are made in various sizes and in thicknesses up to one inch. The thicker butts not only impart a more rugged appearance to the roof, but the shingles will last many years longer than the standard wood shingle, which is only about three eighths of an inch thick. In the better grades of wood shingles the grain is nearly vertical, so that the edge of the grain, which is more durable than the flat grain, is exposed to the weather.

Recently several manufacturers have introduced some new clay-tile shingles which have colored and grained surfaces to give the appearance of weathered wood shingles. In fact from a distance it would be difficult to distinguish these clay-tile from the wood shingles. There are other, and perhaps more familiar, types of clay tile, such as Spanish tile and flat glazed tile, in red or green, but these must be carefully selected to suit the architecture of the house. (Continued on page 255)

FOUR OUTSTANDING HOUSES

Submitted in the House Beautiful Fourth Annual Small-House Competition

George D. Haight

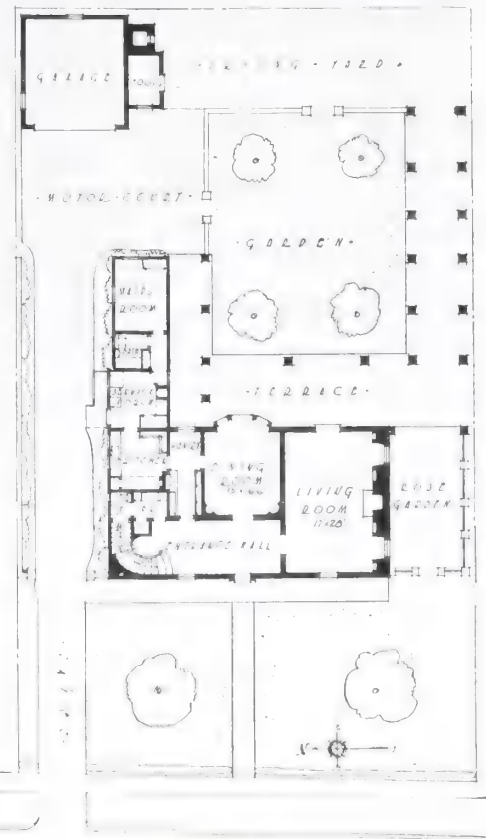
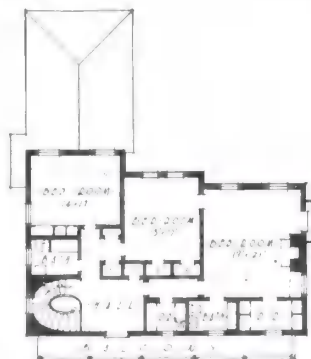


THE HOUSE OF MR. FRANK HICKMAN

Los Angeles, California

ROLAND E. COATE, ARCHITECT

This house of Monterey type with overhanging second story balcony is of pure white stucco on the first floor and of boarding on the second floor, painted yellow. The sash is yellow or white and the shutters green. This house received Honorable Mention in the five-to-seven-room group

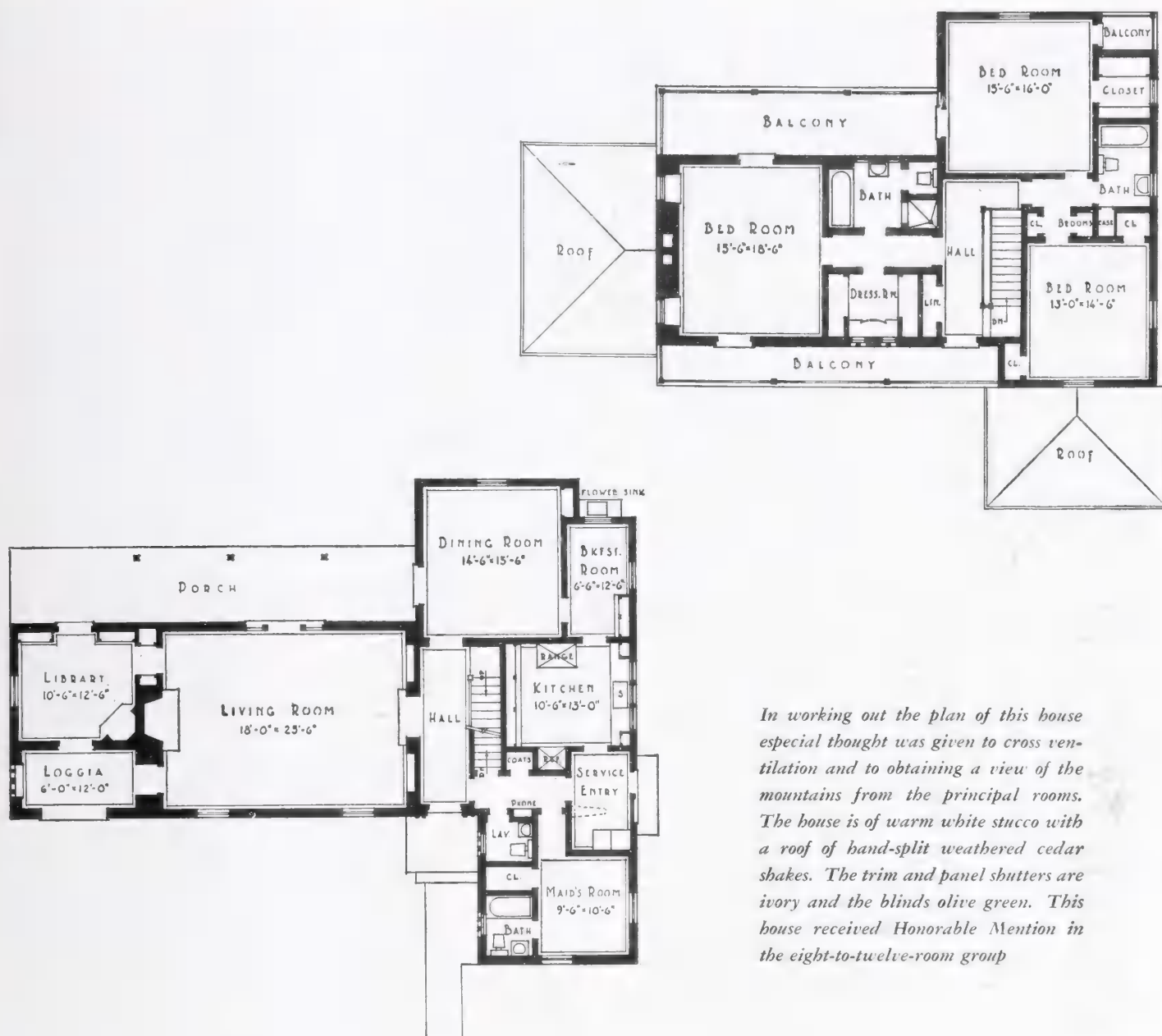




THE HOUSE OF MR. CLARENCE P. DAY

San Marino, California

H. ROY KELLEY, ARCHITECT



In working out the plan of this house especial thought was given to cross ventilation and to obtaining a view of the mountains from the principal rooms. The house is of warm white stucco with a roof of hand-split weathered cedar shakes. The trim and panel shutters are ivory and the blinds olive green. This house received Honorable Mention in the eight-to-twelve-room group



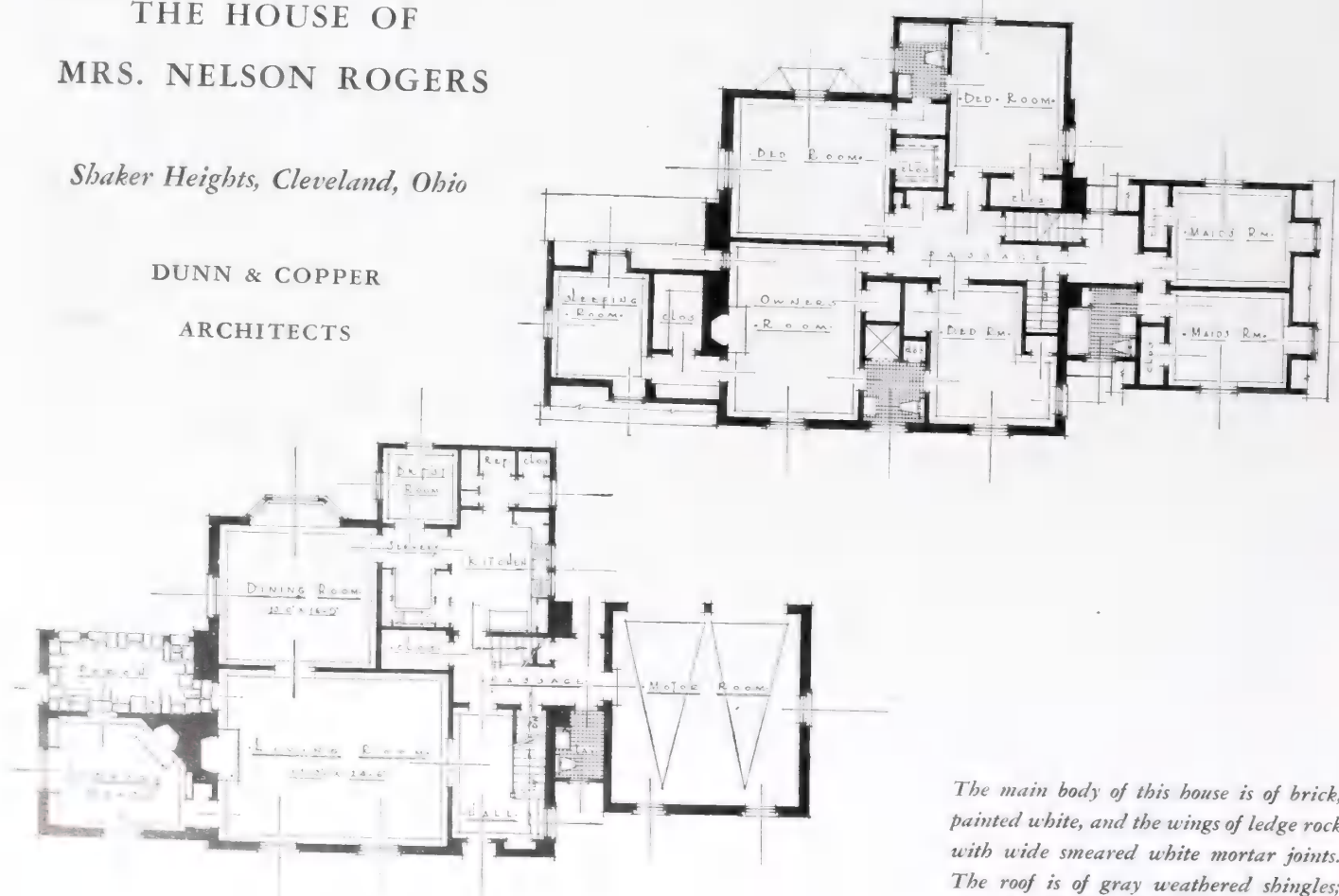
Photographs by Ernest Graham



THE HOUSE OF
MRS. NELSON ROGERS

Shaker Heights, Cleveland, Ohio

DUNN & COPPER
ARCHITECTS



The main body of this house is of brick, painted white, and the wings of ledge rock with wide smeared white mortar joints. The roof is of gray weathered shingles; the trim of white; the shutters soft green



The doorway of the Rogers house, with reveal and solid shutters, is of excellent proportions, its sturdy detail being entirely harmonious in character with the house itself. The small flagged terrace and semicircular step are consistent and the planting restrained

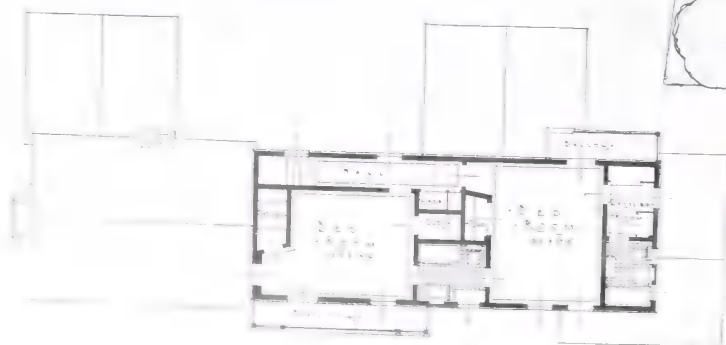
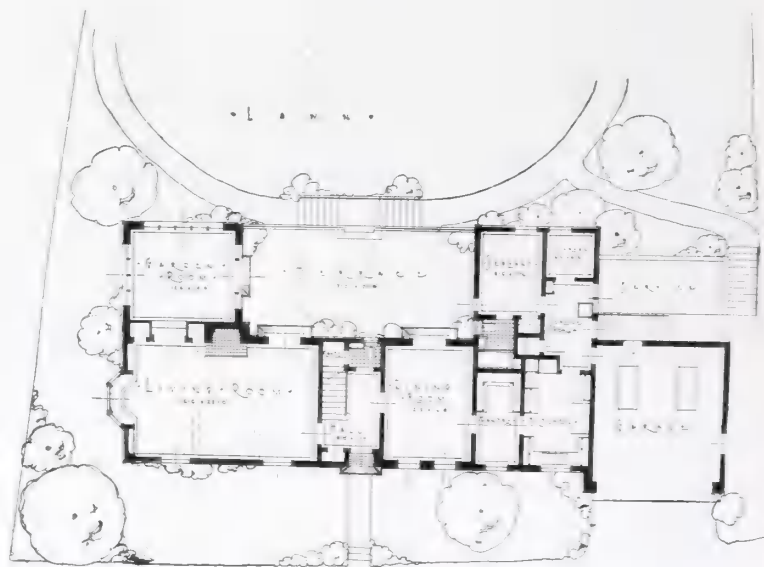


THE HOUSE OF MR. AND MRS. WALTER P. TRIBLE

La Jolla, California

THOMAS L. SHEPHERD, ARCHITECT

The special problem in connection with the planning of this house was the necessity of linking the garage with it and yet keeping the house close to the ground while retaining the view. The house is of white stucco with weathered hand-split shakes and sage-green blinds. This house and the two preceding California houses present interesting variations upon a similar theme—the Monterey type



ALPINE DIANTHUSES PEER FROM SUMMER ROCK GARDENS

BY ANDERSON McCULLY

ALPINE Dianthus are a gracious family that glorify the rock garden through the high tide of our intense American summer. Happy and gay, they sun themselves upon dry walls, creep down the cliffs and across the sands to the sea, or, perhaps most charmingly of all, mount a sun-baked stone in the rock garden to nod with elfin grace at the blue Campanulas sheltered below in the partial shade. A few there are of shyer, more ethereal nature, blooms that take their sustenance rather from the sun and the running moisture of the wet moraine than from the grosser earth; but as a family they are sturdy independent little folk, ready to make themselves at home in any sunny well-drained garden with soil upon the light or sandy side. As a family, too, they rather relish lime.

They have taken all the shades of pink unto themselves, while some have ventured with the crimsons, and a drop of purple was spilled among the clan. Many of them have white forms, but as pinks we know them best. It is these shades, too, that make such splendid foils for the blue flowers of the summer rock garden — Veronicas, Cam-



Darkly banded and flecked with white, Dianthus callizonus is a real find for the rock garden. June is its official month of greatest beauty, but it blooms until late fall

The fragrant fringy blooms of the Dianthus speciosus glorify both border and rock garden and last from late summer to hard frost



panulas, late gentians and Violas, carrying on where the pink Androsaces of the early season leave off.

The alpine forms are in general perennial, particularly those we know as rock-garden material. But all our planning notwithstanding, even the best of rock gardens sometimes face a bare baked spot where color has lived only in our expectations, or perhaps, if very choice, must spend its first year in the cold frame. Happy is the garden with a reserve of the bright annual pinks to fill the gaps. The single Japanese pink (*Dianthus chinensis beddewigi*) is always colorful, but many of the nurseries have special strains of various types. While working in admirably in most cases, these are rather of the border or cutting garden than of the rock garden. So, too, the biennial sweet-William (*D. barbatus*). There is, however, one little annual which, while not a pink, so resembles one that it has been given the name. This is the dainty little tufted or fringed gilia (*G. dianthoides*). It is most truly of the rock-garden



Of gracefully spraying habit, *Dianthus alpestris* gives color in a daintily massed profusion rather than the beauty of individual bloom

Flowers of bright annual pinks like *Dianthus chinensis* are always useful to fill bare spaces in the garden

type with its soft pink blooms that tone to the yellow throats ringed with dark purple.

We all know the spicily fragrant perennial *Dianthus plumarius*, called by so many names in the gardens of our grandmothers — Scotch pink, grass pink, clove pink, feather pink, and spice pink. It is just as happy, and even more charming, in an old wall, or drooping from a high stone in the rock garden. This blooms from May to hard frost, comes in shades of rose and pink, and the nurseries carry many named varieties. The Allwoodii pinks are of this parentage. The white *D. hungaricus* most often offered is really a white *D. plumarius*. The Canadian market carries *D. plumarius nana*, most compact and exquisite for the rock garden.

Dianthus squarrosus is a Russian that blooms all summer long with a misty fringiness that far surpasses *D. fimbriatus*, and with better habit than the related sand pink (*D. arenarius*). The foliage is a green rosette, and the blooms of white or lavender are carried on nine- to twelve-inch stems, being a plant rather of the plumarius group in point of size and habit.

Dianthus speciosus is another of these fringy pinks that glorify both border and rock garden. It is somewhat after the manner of *D. superbus*, but lower growing, around six to nine inches, and the choice of the two for the rock garden. The fragrant blooms are lavender-pink, and hold from late summer to hard frost. This species particularly relishes a hot dry place in the sun.

The maiden pink (*D. deltoides*) is an old friend with its small bright carmine blooms that dance from May through September. It is a sturdy spreading creeper, happy in a wall, but particularly useful placed among mat-forming plants, being a species of the grassy alpine meadows. The stems flop about somewhat, and are around six inches. Lesser known but even more worthy is the fragrant *D. gallicus* from the dunes of Normandy, seeming much like a more queenly maiden pink with basal leaves most roughly fringed with hair.

The Cheddar pink (*D. caesius*), too, lingers between the border and the rock garden, though being just a little





Dianthus of the sturdier alpine types will nestle happily in the crevices of rock-garden steps. In the lower right-hand step *Dianthus brachyanthus* is growing

nearer the latter. It is very sturdily lovely with blue-gray mats of foliage and fragrant rosy-pink fringed blooms that hold from June through September, in numbers as the sands of the sea. The nurseries have a variety grandiflorus, compact and large-flowered, but varying in height from four to ten inches.

Dianthus suavis seems a jagged Cheddar pink of larger bloom with perhaps a hint of *D. plumarius* in its parentage, and is very charming in the rock garden. Truly alpine for a place where a staunch wee treasure is needed is *D. caesius arvernensis*, a minute and compact little cushion of gray-green leaves that are completely hidden all through June and July beneath the fragrant wealth of bloom on two- or three-inch stems.

Dianthus arvernensis has led us away from the bolder pinks of the rock garden to those that seek a smaller pocket. There is no sharp line of division, and differing conditions will seem often to take a species from one group to place it in another. Even as they hybridize in our gardens, so have they done upon their native mountains, and it is often difficult to tell just where one species ends and another begins. *D. crinitus* is so excessively fringed to the base that the petals are almost hairy in their cutting. The feathery white blooms are carried from one to four on stems of about six inches. It forms rather wide thorny mats of stiff and spiky leaves.

Dianthus furcatus is one that puzzles just a little, showing some of the Cheddar influence, but coming more generally

under the alpestris (not alpinus) head. Like all those of this group, it lacks the fragrance found among so many of the family, but atones much in the spraying profusion of the flower stems from the small green foliage tufts. Though sometimes toothed, none of this group is fringed, and many of them are smooth-edged. The nine-inch stems of *D. furcatus* branch again at the ends into two or three, each carrying a single small bloom of pale rose in June. It is a species that looks well against the background of rock. *D. alpestris*, *D. strictus*, *D. integer*, and *D. brachyanthus* are of rather confusing similarity, all of this gracefully spraying habit that gives color in a daintily massed profusion rather than the beauty of individual bloom.

Dianthus sternbergii, while having some resemblance in its grassy foliage to this group, departs radically from them in the fringiness of its extremely fragrant large soft rose blooms that are carried singly on six-inch stems in June.

Larger of flower and habit, but also along the same spraying lines, is *Dianthus sylvestris* (*D. inodorus*), long blooming, from May to October, and usually smooth-edged in the salmon-pink to bright rose flowers. The name is just a little misleading, for *D. sylvestris* is a plant of the rough and rocky open slopes of the Alps, with a craving not for the forest, but for rocks and light stony soil, with a goodly mulch of stone chips, as well as a place in the sun. Much dwarfer of habit, but large of flower and lavish of bloom, is the closely allied deep rose *D. frigidus*, perhaps not upon our (Continued on page 256)

EFFECTIVE ECONOMIES IN BUILDING A HOUSE

*A Series of Savings which have brought these Colonial Houses
to a new low Price Level*

BY CHARLES M. WILLIS

THE desire to own a house of one's own inheres in practically every human being, but nevertheless it fails of fulfillment in a very large number of families in this country. Because of the high cost of building according to one's own needs and taste, which is certainly the ideal way of acquiring a home, many young couples resort either to the renting of a small apartment or to the buying of a house ready built. The renting of an apartment is usually but a marking of time, an easy expedient until the conditions are propitious for embarking upon the more adventurous step.

The other alternative, of buying a house ready built, has some advantages, but it has more disadvantages. The builder's house is usually convenient and in the prevailing mode. Also it is apt to have the most up-to-date equipment or appliances, which often make such good selling points in themselves that the home seeker neglects to examine more vital matters. Such a house is seldom cheap, — the builder himself must receive a substantial profit from it, — it may be of shoddy construction, and it is practically certain to have but little real architectural merit.

Advantages of Architect's House

A house, on the other hand, designed by a good architect will not only have refinement and charm, it will be planned especially for the selected site and will be worked out with such care that every slightest detail will be harmonious with the general style. Such a house will yield a satisfaction that will increase with the years. It might also be added that such a house has a greater resale value than a cheap builder's house, which, because of poor construction, depreciates rapidly, or because of its extreme style has but little permanent intrinsic value. However, the builder's house has one seeming advantage — a finished product is offered for a specific price, and if the utilities are included and if the house is reasonably well built, the owner's total indebtedness is known at the outset. The fear of extras or the uncertainty of the final cost prevents many people from building, and the difficulty of obtaining a house designed by an architect for a sum that falls within the budget of most young married couples has removed the architect-designed house from this class.

It is because of this that I have experimented with a type of construction which, by effecting economies in many small ways, has made it possible to build a small

Colonial house of the story-and-a-half type for a sum that would bring it within the reach of many who have not previously been able to afford to build. This cost, based on what has already been accomplished, can be brought as low as \$6000. The special methods followed in building these houses have been worked out in conjunction with a contractor, Mr. M. B. Judkins.

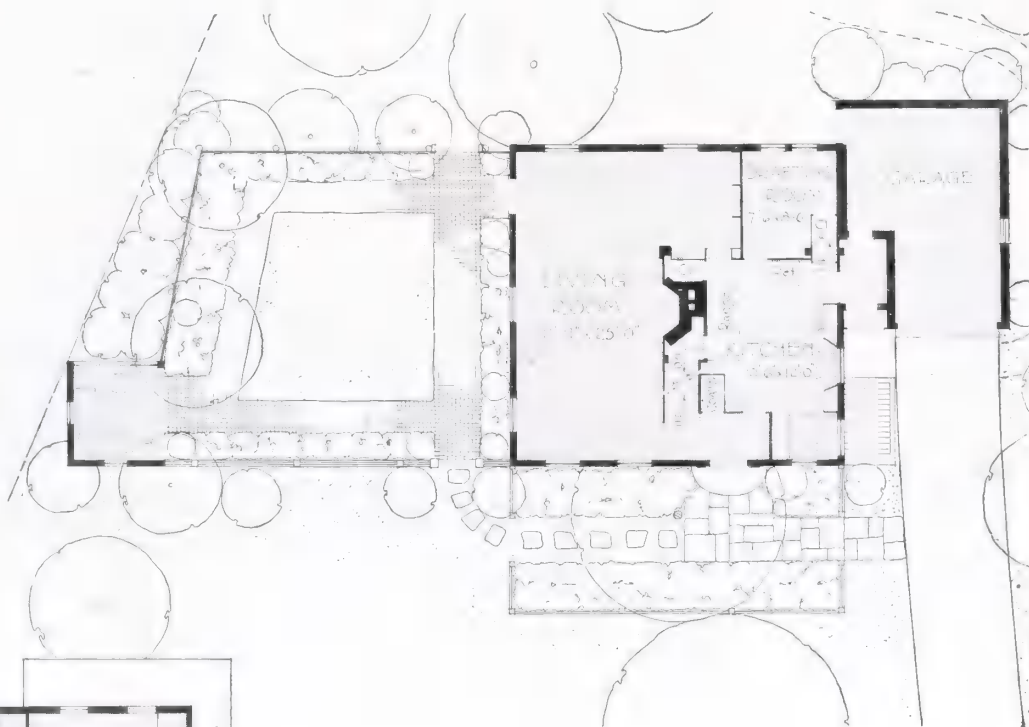
These houses are all of the Colonial type. This style has been chosen for several reasons. In the first place, it is an expression of the most simple, straightforward plan, which, being easily roofed, is the most economical to build, and one which is also less expensive to maintain than the more complicated types. It has preëminently the qualities of livableness and refinement, and can be easily furnished to make a very attractive and comfortable home. Designed with true appreciation of its inherent beauty and built with careful attention to the correctness of its detail, it is as different as possible from the many houses built which purport to be Colonial, but which are in most instances mere travesties upon the true type. Moreover the Colonial house offers many possibilities for economy in the treatment of the interiors — economies that will be explained in detail later.

Labor is a large item in the cost of a house, an item which can be considerably reduced by shortening the period of construction. I have worked especially with this end in view.

Special Methods of Framing

To begin with the framing of the house. The width is exactly 24' or 26' (from outside face of framing to outside face of framing), and is divided into three bays by two steel I beams running continuously from end to end of the house. These beams are dropped and the floors easily framed by laying the joists (Douglas fir which comes in 24' or 26' lengths, stock size) across them and resting them on the dropped girts of the front and back walls. There is consequently no cutting, no mortising and tenoning to be done, and no waste in time or material involved.

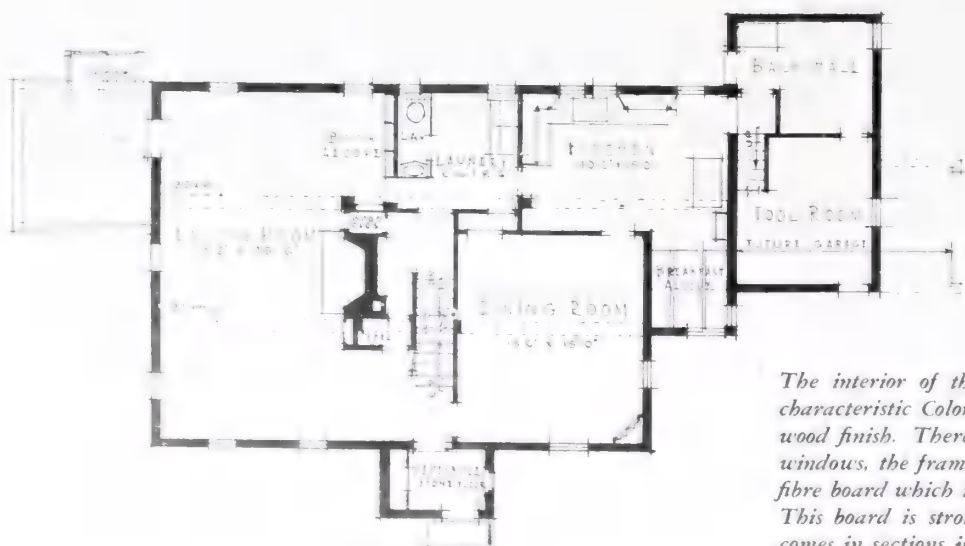
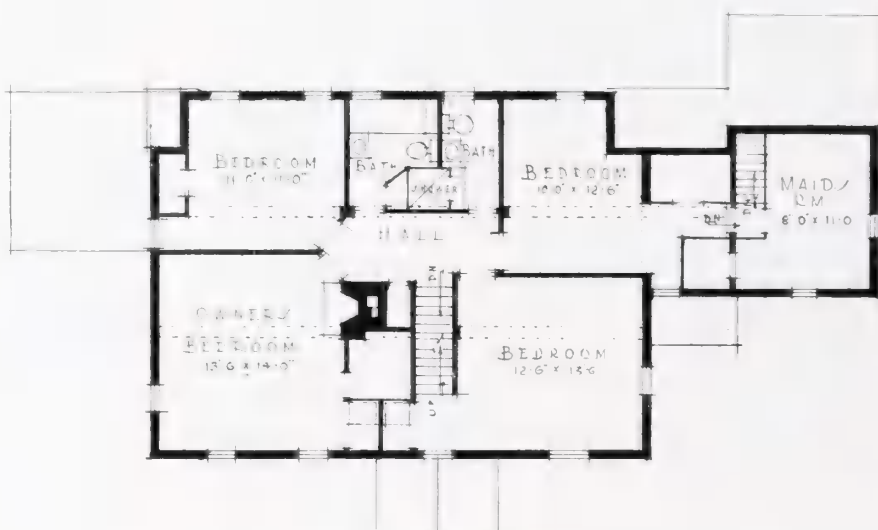
The framing here described takes advantage of an engineering principle that a beam run continuously over two intermediate supports is so strengthened that it can be figured for strength only, disregarding deflection, and also figured for strength with a decreasing bending-moment value. In this way 2" x 6" joists can be used, which are



This house, which will be built according to the methods described in the text, will cost less than \$8000, a price which includes the construction of the garden and garden house as well. The house, of Cape Cod Colonial type, has on the first floor a large living-room with an alcove to be used for more formal dining, — the breakfast alcove in the kitchen being used on other occasions, — a smaller room that is here a drafting-room, but which might serve as study or dining-room, and a well-arranged kitchen. Five rooms and a bath on the second floor and an attached garage make this a most convenient house. The owners are Mr. and Mrs. Jack E. Pulver; the architect, Charles M. Willis



This house, although much larger than the typical Cape Cod house, also demonstrates certain economies of construction. The outside finish of the house, with its walls of stucco and rough-edged boards whitewashed, is as simple in principle as the inside, resulting in a distinctive character. The house of Mr. and Mrs. Thurlow W. Barnes. Charles M. Willis, Architect



The interior of this house is shown on the opposite page. A characteristic Colonial effect is obtained by largely eliminating wood finish. There is, for instance, no trim around doors and windows, the frame serving instead. The walls are of a special fibre board which is painted to form a dado and papered above. This board is strong and rigid and also acts as insulation. It comes in sections just the width of the bays formed by the beams

actually far stronger than they need be. As Douglas-fir joists come sized to a uniform depth, strapping is not needed to ensure a level ceiling, and consequently the floors are thin, which helps to keep the house low, thus adding to its picturesqueness.

The I beams have two intermediate supports on 8" x 8" posts in the walls. Seven-inch I beams are worked up to a 14' span, their maximum efficiency, and 6" I's up to 12'. The lightest weight in these steel beams is all that is needed. These beams do not require any fabrication, nor is it necessary to punch holes in them, and, contrary to general supposition, just plain steel beams that do not have to be worked are very cheap.

These beams are supported for lateral deflection in a very simple way. Where each joist passes across the beam at each edge of the flange of the beams, heavy spikes are driven well into the joists and then bent under the flange of the beams. This can be very rapidly done. Floors framed in this way make a very rigid house.

Besides being economical of time and material, there is another reason for this type of framing. When these houses are all framed, boarded in, and roofed, the whole interior of the house is absolutely open and undivided except for four or five supporting posts in each story. The next operation is the wiring and plumbing. The plumbing is put in first before any stud partitions are in position.

Plastering Eliminated

Now in these houses an additional saving of time is made by eliminating plastering. In its place, the inside finished surfaces are formed by a comparatively new

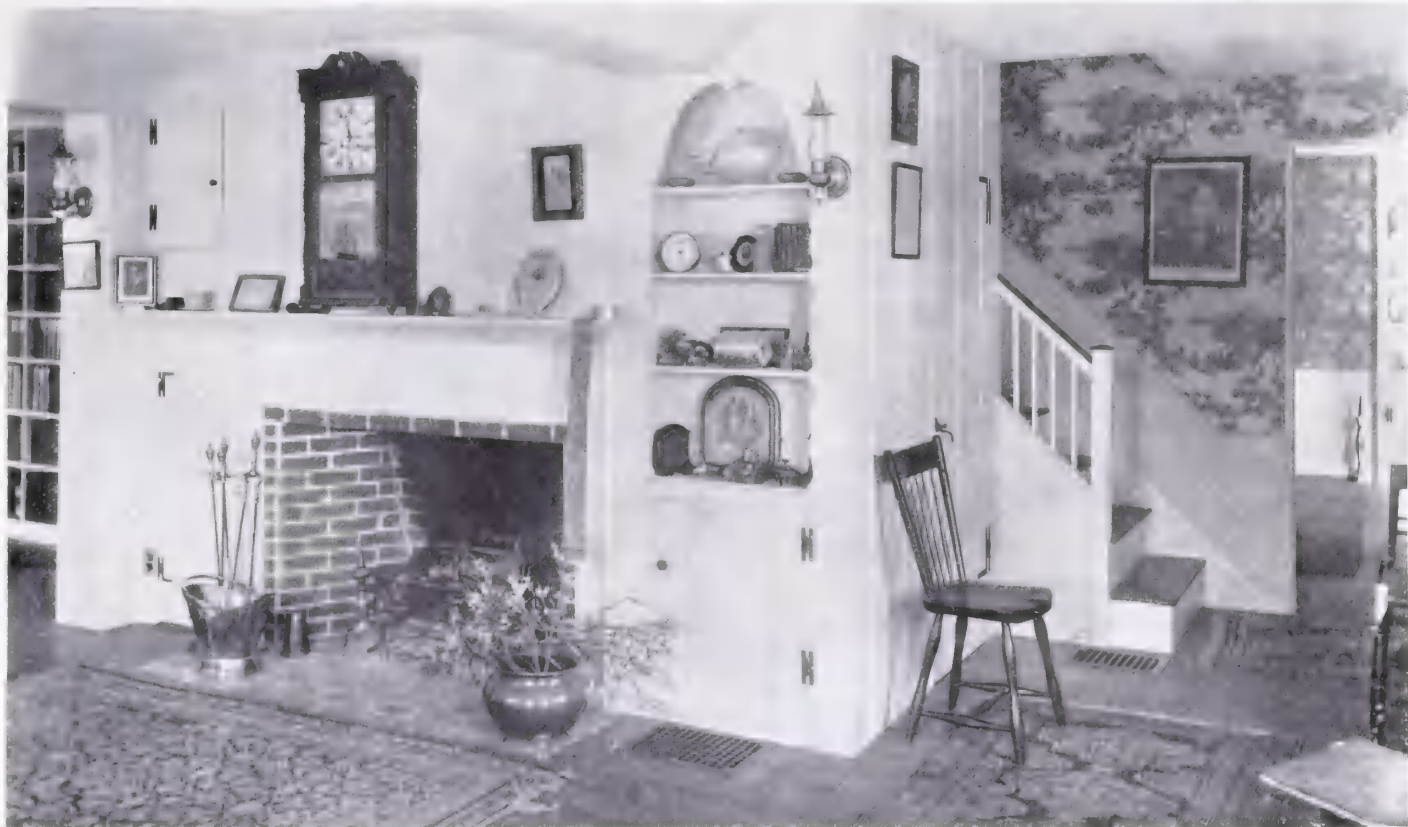
product, a board $\frac{1}{2}$ " thick made of compressed waste wood fibres. This is strong and rigid and is a very efficient insulator against heat and cold, $\frac{1}{2}$ " of it being equal to 3" of wood. It is also a sound deadener. This material can be had in a hard smooth surface which takes paint and paper very well. By special arrangements with one of the manufacturers, it has been possible to obtain sheets of this board 8' x 12', a size which is necessary for the special purpose to which it is here put.

The first finished interior surface to go in is the ceiling. Take, for instance, the ceiling over the living-room. This is divided into three equal bays by the two steel beams. One of the special 8' x 12' slabs of fibre board just fills one of these bays. In a similar way the whole of the first floor ceiling goes in, formed by seven or eight of these large slabs. The joints all come where either the cap of a dividing partition going in later or the boxing in of the I beams will cover them. The ceiling thus goes in quickly without requiring any hand labor for joints, and when there are no partitions to impede the work.

Fibre Board Used

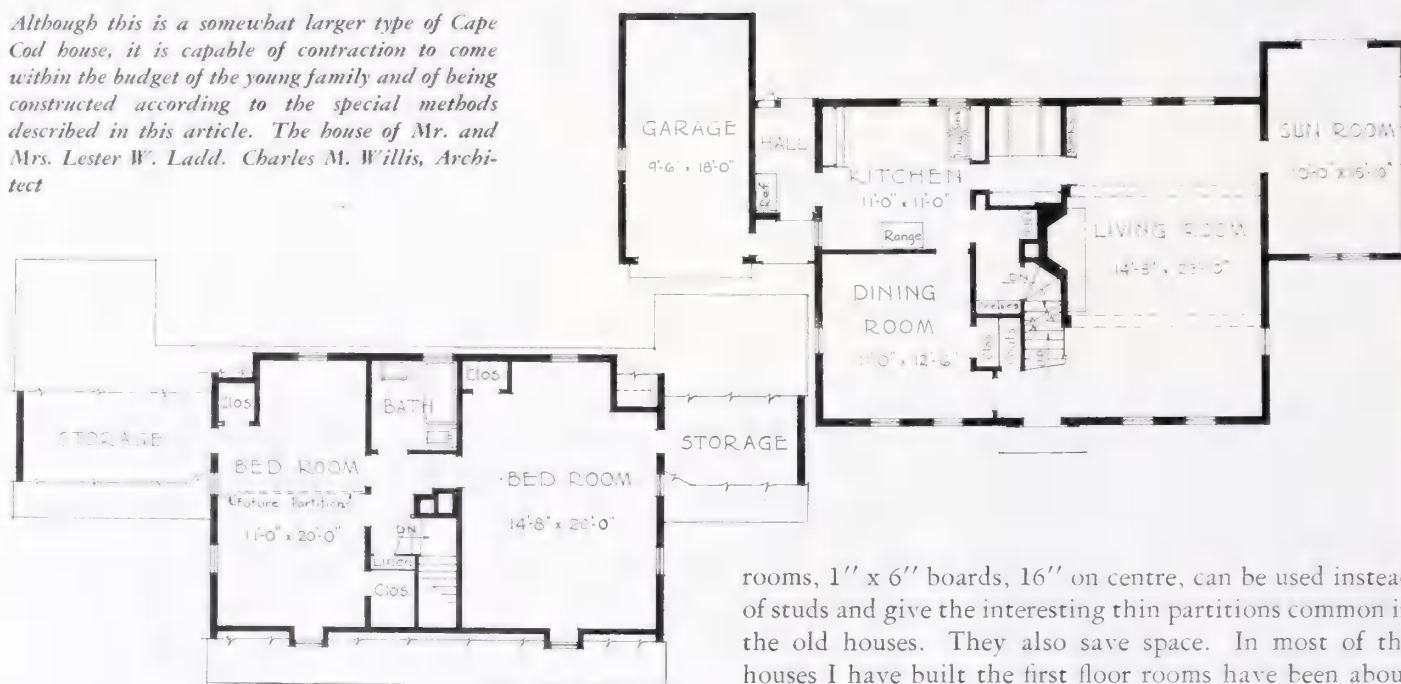
After the ceilings are finished, the outside walls are covered in. The fibre board is put on here in long horizontal strips. There is a lower continuous strip below the windows to the floor, and an upper strip of the width from the bottom of the windows to the ceiling, in continuous lengths from openings to openings. These upper slabs go in, lapping across the ends of the window-pulley stile, and later are trimmed off flush with the inner face of the stiles. The material put on the walls in this way has one joint

Photograph by Eeri W' Neels





Although this is a somewhat larger type of Cape Cod house, it is capable of contraction to come within the budget of the young family and of being constructed according to the special methods described in this article. The house of Mr. and Mrs. Lester W. Ladd. Charles M. Willis, Architect



only, a horizontal one at the window-stool height, and this joint is automatically covered when the dado cap goes on. Vertical joints on the outside walls are arranged to come where dividing partitions will cover them.

It is now apparent why the interior of the house has been left entirely open up to this point. It is to permit the quick and easy handling of the large slabs of fibre board and to eliminate accurate fitting in confined spaces. With the use of a hand power saw, the fibre-board slabs for the walls are easily sliced into the required widths. Also such a saw on the job saves much time in the carpentry work.

When the ceilings and outside walls have been finished, the interior partitions go in. Since these are simply screen partitions not supporting any floors, they can be framed lightly, using 2" x 3" studs flatwise. In low-studded

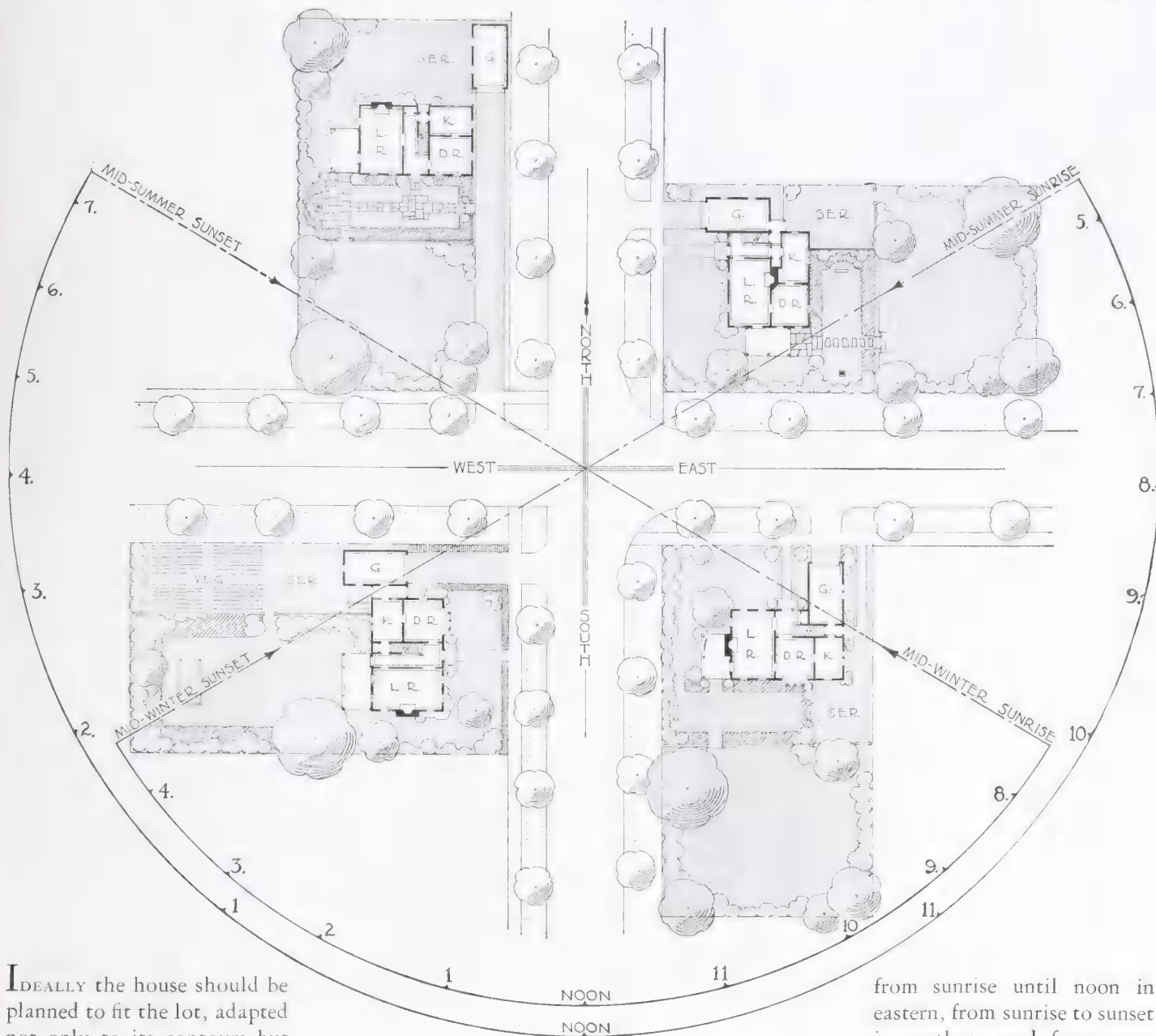
rooms, 1" x 6" boards, 16" on centre, can be used instead of studs and give the interesting thin partitions common in the old houses. They also save space. In most of the houses I have built the first floor rooms have been about 7'4" stud and the second floor rooms 6'10". These heights make interesting rooms and rooms that are easier to heat than higher-studded ones.

Where the partitions are simply screen partitions, those on the second floor do not have to be over those on the first floor, but can go in wherever desired for the best room arrangement, thus permitting a very flexible plan.

A characteristic Colonial effect can be obtained in the interior by largely eliminating wood finish and making use of the plain dado with quaint picture papers above. The plain dado and the simple finish make a very effective foil for the wallpaper, and this simplicity tends to give a very restful quality to the room.

As can be seen from the interior view of the house of Mr. and Mrs. Thurlow W. Barnes in Belmont, Massachusetts, there is no moulding around the (Continued on page 252)

HOW SHOULD THE HOUSE FACE?



IDEALLY the house should be planned to fit the lot, adapted not only to its contours but to its orientation, and the desire for sunlight in certain rooms should influence their position in relation to the points of the compass. On the chart shown, four lots are pictured, facing north, east, south, and west, on each of which is placed a house of similar size and units. In the disposition of the rooms in relation to the compass points, it was assumed that it is most desirable to have morning sun in the dining-room and the fullest amount of sunlight in the living-room, although under special circumstances other planning may be preferable.

On the chart the large arc represents the path of the sun from sunrise to sunset in midsummer; the small arc, in midwinter. By the use of this chart it is possible to see at what hour of the day any room will have sunshine. For instance, by drawing lines from points on the arcs through the centre and parallel lines to any of the four houses, it will be seen that in midwinter the sun shines

from sunrise until noon in eastern, from sunrise to sunset in southern, and from noon until sunset in western win-

dows; while in midsummer it shines from sunrise until noon in eastern, from eight until four in southern, from noon until sunset in western, and from four until sunset in northern windows. Thus the dining-room, as a study of the chart will show, is so placed in each plan as to receive the morning sun in both winter and summer, receiving the first rays in the houses on the lots facing south, west, and east, and in the house on the lot facing north, because of the bay window, the earliest sunlight in winter and the sun's rays at eight o'clock in midsummer. The living-rooms in all houses will receive sun all day in winter, and in summer after eight in the morning in the houses on lots facing south, west, and north, and all day on the lot facing east.

These lots are of average size, 65' x 115', and since they are not corner lots, they present average problems. We are indebted to Walter D. Popham, Landscape Architect, for the use of the diagrammatic representation of this idea.

THE success of a new house is greatly dependent on the timely help and advice that the owner can give to his architect. No matter how well qualified artistically and technically the architect himself may be, results definitely reflect the amount and quality of aid given by the client. However, nearly every client is handicapped at the start of his relations with the architect because he has had little preparation for the questions raised and problems to be solved, and is totally unprepared to give helpful answers to the architect's queries.

I believe that an ideal situation would result could the architect present his client with a list of questions about a year before the plans were to be started. At the same time, to improve the situation even more, the client might ask the architect a few questions, too. Such an exchange would lead to a much better understanding of just what each one expected of the other. As it is seldom possible to arrange for such an early meeting of architect and client, we must look to our magazines to present such questions and thus pave the way for a better understanding, which will result in better building and better homes, for less money — the goal of both architect and client.

The vital questions concerning a man's own home cannot be answered without careful consideration and time in which to become aware of one's taste, familiar with building, and plan-conscious. A year is a short time in which to become conversant with the multitude of details, materials, and gadgets that are assembled to make the house. The client usually lives to regret the offhand answers that he gives when suddenly confronted with important problems long before he begins to realize just what it is all about.

The client who says, 'Just go ahead and build me a house, I don't know anything about it,' is one to beware of. The architects do not like to proceed with so little coöperation. Later the client is very likely to think that he does know a good deal about that house, especially after he has lived in it a few years. No, this venture must be a joint affair; the client stating his preferences, tastes, and desires and the architect moulding them together to make a home well planned and artistically designed, adapted to the needs and characteristics of the client.

For the sake of convenience, the whole problem may be broadly divided into the following headings: —

1. Financial
2. Social
3. Aesthetic

Financial Questions

The financial angle is the most painful and persistent; it had better be considered at the outset. By tacit consent this vital matter is avoided whenever possible on most jobs, to the later sorrow of all concerned. Accept the fact that the house must be paid for, then insist on discussing costs at the first opportunity. Your budget must be set up well in advance of the time when the general contractor's figures are due. If this is not done, a rude shock is in store for the client when he finds out how many items are not included in that estimate. If the job survives this crisis

'FIRST AID' FOR YOUR ARCHITECT

BY HAROLD R. SLEEPER

at all, an unfortunate lack of harmony or even trust is almost sure to exist between the client and the architect.

My first question (from the architect) would be: 'What is the maximum amount that you can afford to put into this entire project, including land, building, furnishings, fixtures, utilities, roads, landscaping, and fees?' The client's return question might well be: 'If I decide this amount, just how shall I divide it among the above items so as to achieve the best results' (*Continued on page 250*)

QUESTIONS YOUR ARCHITECT MAY ASK YOU

Financial

1. What is the maximum total to be invested in your house?
2. Can you carry a large overhead?
3. Is your chief interest in the house? the garden? the furnishings?
4. Do you expect your income to increase or decrease?

Social

1. Do you live formally or informally? Simply or elaborately?
2. Do you entertain? Formally? Informally? Small groups? Large groups? Week-end guests?
3. How do you manage your home? How many servants? What mechanical equipment?
4. Will your family increase or decrease?
5. Do you need to think of future additions?
6. How much privacy does your family require?

Aesthetic

1. What general type of house do you prefer? Rambling? Compact? Low? High?
2. What type of roof? Steep? Flat and low?
3. What material for the roof? Slate? Shingle? Tile?
4. What material do you like outside? Wood? Stone? Brick? Stucco?
5. What material do you like inside? Wood paneling? Paper? Wall paint? Textural finishes?
6. What floors? Wood? Tile? Cork? Rubber? Carpets? Rugs?
7. What type of bathroom fixtures and what color?

A complete tabulation of questions here is impossible, but these will suggest others equally important which should be discussed before the great adventure begins.

WHAT KIND OF GARDEN?

The Garden of Reason which was the French Ideal versus the Garden of Sentiment carried to Extreme by the English

BY MARJORIE DOBBINS KERN

THE Age of Reason, which the literary historians taught us to think of as belonging to the eighteenth century in England, might be called perennial in France. A persistent strain of realism runs through French literature and life, even in the Romantic Period, and the great names that contribute most to the glory of France, from Voltaire to Clemenceau, are those of men noted for their powers of intellect. To the French the exercise of the critical intelligence is one of the things that make life worth living. Delight in the use of the mental faculties is a Gallic trait



A cypress allée with a reflecting pool in which the house on the hill is imaged. The palms at the top give the final touch of dramatic climax to this garden in Montecito, California

that appears not only in the literature but in other phases of their life as well, even in the making of gardens. For it is a fact that the creating of a garden is as complete a revelation of the character of a nation or individual as are all other forms of art.

Every country stamps its gardens with its own individual flavor. Take for example the English style of gardening. We think of it as informal, naturalistic, with broad lawns, irregular tree planting, and ponds in imitation of nature. This style, which came in with the romantic movement, comes first to mind because it is England's outstanding contribution to the art of garden building; whereas in France the greatest gardens were made during the reign of Louis XIV, when classicism predominated. They are the 'gardens of intelligence,' as the French called them, where the placing of every feature had a reason, and all was carefully thought out and laid down according to a preconceived plan. The informal English style, on the other hand, was in most cases an affair of sentiment, and, what is more significant, horticulture took first place in the interest of the people, style and design being of secondary importance. It is interesting to observe what happened when both styles were carried to extremes. In France gardening became a mathematical science, while in Eng-

This river of steps, flowing down the hill and spreading out on the level at the bottom, is part of the focal point of a vista from an entrance court in a California garden



This garden belonging to Mrs. William R. Simonds, in Southampton, Long Island, is most skillfully planned in the French manner. The house, partly screened by two half-fan-shaped trees, beautifully dominates the garden. Annette Hoyt Flanders, Landscape Architect

land the garden had no rule of design save the fancy of its maker, and paths ran around in foolish and meaningless curves.

From our vantage point of to-day we are in a position to regard critically the two opposing styles and cull the best features from both, modifying them to meet our own requirements. But have we been successful as yet? The Anglo-Saxon heritage of sentiment seemingly still rules, and the horticultural period is too much with us. We have sentimental passions for growing certain plants, — perhaps because they were in our grandmother's garden, or recall the days of our youth, — and the dictates of reason have no weight with us, even when it is obvious that the harmony of the general scheme is spoiled by our likes and dislikes. We look upon discordant combinations of color and texture, size and shape, with small thought for the effect as a whole, eyeing only each single plant, one at a time.

One exception to this rule, however, has come within my experience, furnished by the irrepressible younger generation, which, it seems, is not so swayed by sentiment as the elders. Two young ladies of my acquaintance, who

had an elderly uncle with a weakness for raising geraniums, planted according to the custom of the last century in a round red bed in the middle of the front lawn, were so distressed by the sight that they formed a conspiracy to remove the plants from view. Every time they happened to pass the house on a dark night they resorted to the simple expedient of pulling up a few and carrying them away. The bewildered old gentleman could not understand what unkind Providence was thus thwarting his desires. Although the use of such radical methods might be questioned, nevertheless this episode may be looked upon as a hopeful sign of the increasing æsthetic sensibilities of our much-maligned youngsters.

But, exceptions aside, many of us have yet something to learn in the matter of garden design and its full possibilities. We are still under the influence of the old conception of a garden as a botanic collection of plants. Even the definition of the word 'garden' in the dictionary is sufficiently inadequate to convince one that it was made in the last century and has not been revised since. '1. A place set apart for the cultivation of flowers, vegetables, or small

plants; hence a fertile or highly cultivated territory. 2. A place of amusement ornamented with plants.' Verily it must have been a mid-Victorian Britisher who wrote these words! No inkling here of the glories of the long vistas and radial avenues cut through the forests at Versailles, of the rhythms and contrasts and climaxes of design. Compare with the dictionary's miserly description the words of a French landscape architect of our day, Le Forestier, when he says, 'The garden is a subtle creation of poetry and architecture.' A creation of poetry and architecture, first conceived in the mind of the builder, so that each part contributes its share to the harmonious whole, and then written down in the elements at his command — written not only in green foliage and bright flowers, but

in sculpture and sparkling water, shadow and sunlight, under a wide blue sky.

We must not, if our gardens are not large, be afraid to use our intelligence in planning them. Nor must we be afraid of the word 'formality,' which is a term often misread as being cold and stiff. If the formality of a house and the informality of nature are brought into immediate contact, the charm of both is apt to be lost in the abrupt contrast. A transition is required from the fixed and formal lines of art to the shifting and irregular lines of nature. The logical procedure is to extend the lines of the house into the garden — lines which become less and less defined as they leave the house, dying away gradually like water ripples spreading from a centre. To throw out vistas and

The traditional peace of the olive broods over this broad lawn with its low-lying shade. In spite of the straight lines of the trees, the picture is entirely informal in feeling, and shows to what an intelligent use an old olive orchard may be put. In the illustration below, a long allée bordered by cypress has a runnel of water which at different levels spreads out into narrow pools. At the end, two palms are strikingly silhouetted against the hill



walks helps to tie the building to its site, and at the same time brings the surroundings into harmony with the house, making it a part of them.

The psychological purpose of a garden must be, in the end, to give pure content to the owner. Each garden therefore must vary according to individual temperament. Whether one likes ordered beauty, and has a certain sense of design that needs to be fulfilled, or whether one has a leaning toward nature in the wild, such as Milton portrayed for us in his picture of the Garden of Eden, — a typical English conception! — depends upon one's character. The intellectual mind and the romantic imagination each seeks its pleasure in its own way, and shows plainly its preferences in the kind of garden it creates. The Villa Medici at Fiesole, built in the dawn of the Renaissance, expresses as much dignity and learning in the long simple lines of its terraces as were ever heard in the scholarly discussions promoted in its precincts.

Even if we do not want an intellectual garden, we should have progressed beyond the stage which demands nothing but the haphazard and unrelated excellencies of nature. Especially is this true in (Continued on page 257)

CONTEMPORARY FURNITURE FOR THE LIVING- DINING-SLEEPING-ROOM



Although these pieces have been designed especially for a one-room apartment, they are equally adaptable to a living-room in a larger apartment. They are conservative in design and are particularly useful because of their flexibility. A unit chest group, for instance, consists of desk, bookcase, and radio cabinet, which are shown in different combinations in the illustrations

The radio cabinet in the illustration at the left will accommodate a chassis and speaker of any full-sized commercial radio set, and its installation is extremely simple. Thus for the first time this piece of furniture, made to harmonize with others of a group, is available. This furniture was designed by Gilbert Rohde for the Heywood-Wakefield Company

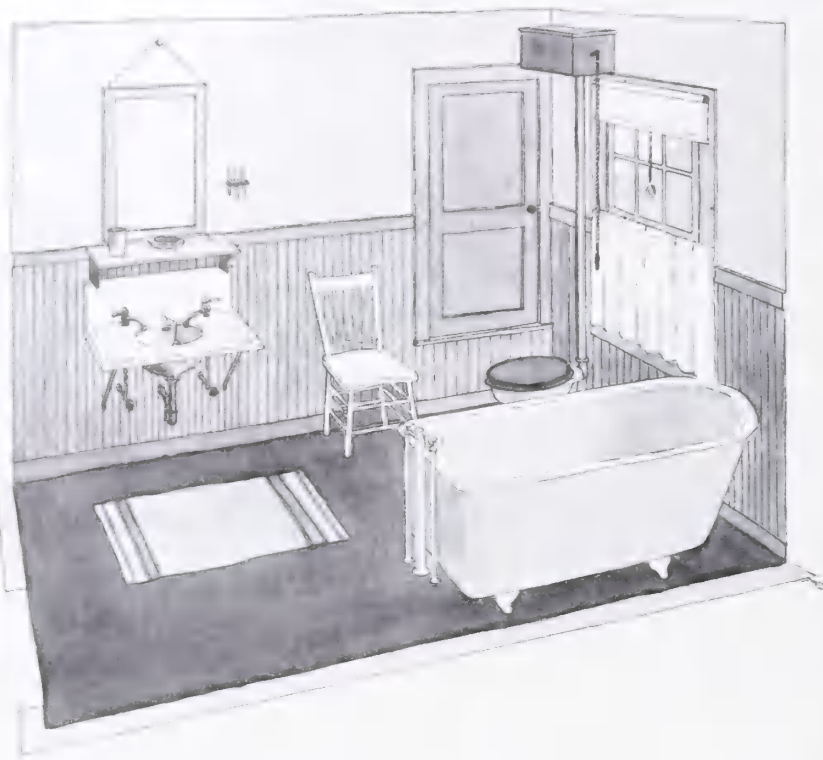




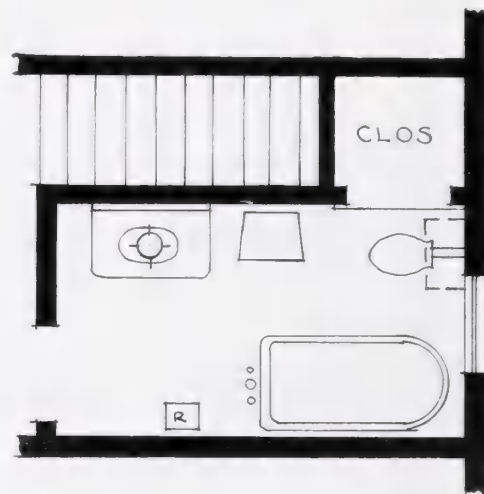
The leaves of this folding table fold flat under the top so that persons can sit on all four sides of it whether open or closed. The sofa in the illustration below becomes a bed at night and is so designed as to be comfortably adapted to both uses. As a sofa there is proper pitch of seat and back. This is converted into a level bed by removing the back cushions and turning the seat cushions upside down



MODERNIZING THE BATHROOM



The plan and perspective of an actual bathroom as it was built about twenty-five or thirty years ago are shown on this page; those of the remodeled room on the page opposite



BRIEF SPECIFICATIONS *for* REMODELING

REMOVE all existing plumbing fixtures, exposed piping, shelf above lavatory, and roller shade. Remove wainscoting and plaster in section to be tiled. Cut access panel to reach new tub plumbing. Cut recess for new medicine cabinet and new electric wall heater. Pipe for new built-in tub with shower, lavatory, and toilet in new locations. Fill in at side of closet door and recut trim to fit narrower door. Fur closet wall for more convenient depth.

Wire for new ceiling light with switch at door, new wall-bracket lights either side of mirror, and convenience outlet beside lavatory. Wall-bracket lights and pulls to be of porcelain as insurance against shock. Wire for electric heater in wall and remove existing drop cord light over old lavatory.

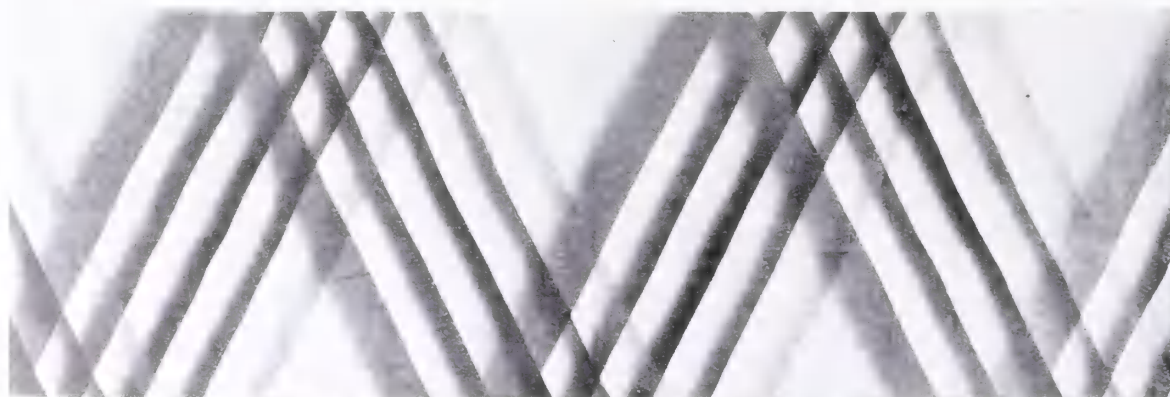
Cover walls under tile and where new plaster is required with expanded metal lath. Patch plaster. Tile with $4\frac{1}{4}$ " square cream-colored tile with coping and base to match, to height of old wainscoting and to ceiling around tub. Build into the tile cream-colored grab bar and soap dish above tub; toothbrush holder, tumbler holder, soap dish, razor-blade slot, and brackets for glass

shelf above lavatory; paper holder in wall beside toilet, and brackets for towel rods in long wall opposite tub.

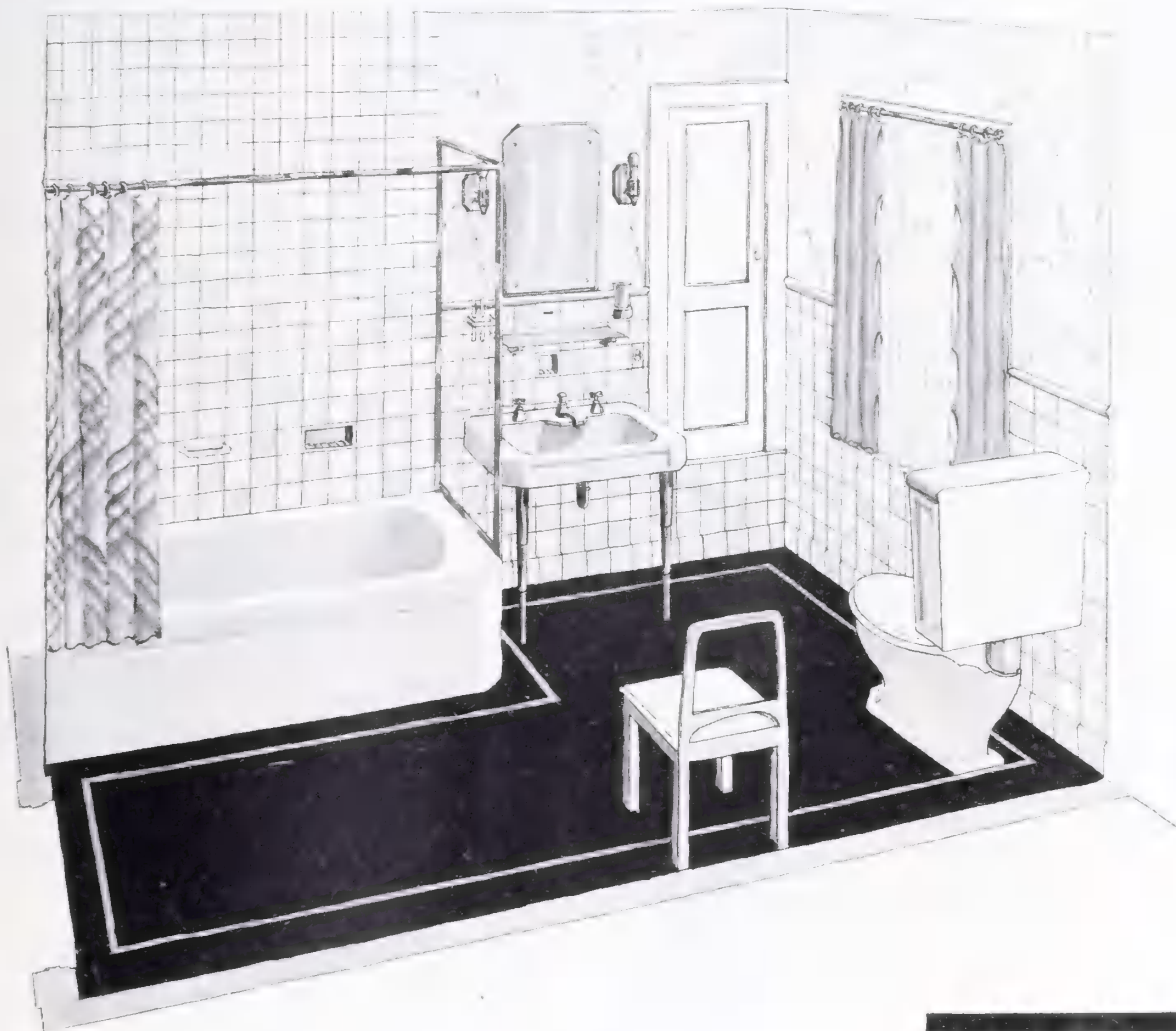
Install cream-colored tub and shower with glass water shield in chromium frame at end and chromium shower-curtain rod at side. Cream lavatory with chromium legs and faucet and cream syphon toilet with cream-colored seat to match.

Wash down existing wood trim with sal soda and water to kill gloss of old varnish. Be sure plaster walls are clean. Glue size ceilings and whiten or paint light cream color. Glue size walls and hang wallpaper. Size wallpaper with clear gelatine size to keep color from running; glue size and give two coats of white varnish. Paint door and any wood trim cream to match tiles.

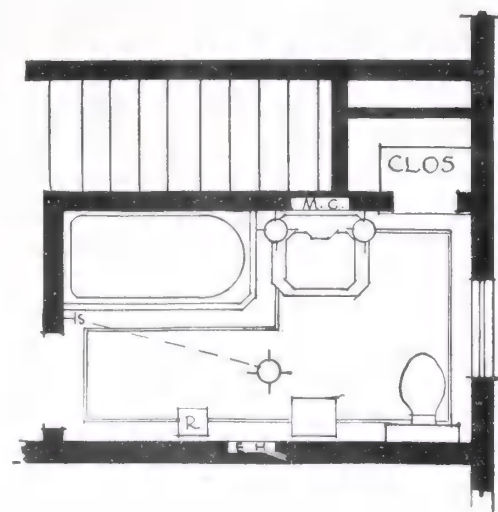
Have floor of black linoleum with orange inlay stripe $1\frac{1}{2}$ " wide and 6" from edge cemented down by representative of linoleum company. Install electric wall heater, medicine cabinet with mirror door, glass shelf, and towel rods. Hang shower curtain on chromium rings and window curtains on chromium-finished pole.



Linen with diagonal stripes in yellow, blue, and green is used for the shower curtain



The color scheme for this room is principally black and cream, with accents of jasmine yellow, bittersweet red, and turquoise blue. These colors are found in the Salubra paper, a sample of which is shown above, which has a cream ground to match the tiles; the yellow and blue, toning to chartreuse and spring green, appear in the linen for the shower curtains, which for this purpose is made water-repellent. The glass curtains are sheer yellow voile and the traversed overcurtains, of turquoise-blue glazed chintz, are lined with yellow glazed chintz which is brought forward on the blue to form a scalloped edge. Color scheme by courtesy of Maple, Chintz and Pewter



Antiques



by

Nancy Cooper

*To live at home in housewiferye, to order well my familye,
To see they lyve not idillye, To bryng uppe Children vertuouslye.*

MY reference in this department last month to an old cookery book of my great-grandmother's has called forth a number of amusing reminiscences and quotations, two of which I cannot forbear quoting for the benefit of all my readers. The first is a recipe for 'Great-grandmother Cole's Fried Cakes,' which runs thus: —

'Take some cream in a bowl, break in an egg or two and some sweetening, then put in one thing and another 'til it's just right. Have your lard het hot, and if you use your judgement they 'll be good.'

Simple, if one's judgment is good. But I'd hate to think what mine would do to them!

Here is another equally enlightening set of instructions, having to do with the fine art of baking ginger cakes: —

'I always take some flour,' it begins informally, 'just enough flour for the cakes I want to make. I mix it up with some butter-milk, if I happen to have it, just enough for the flour; then I take some ginger — some like more and some like less — I put in a little salt o' pearlash, and then I tell John to pour in molasses 'till I tell him to stop.'

I only hope John was obedient, and stopped exactly when she told him to. I am perfectly certain that I have no child who would n't invariably pour in more than 'just enough' for the cakes I wanted to make.

The Willow Pattern in Silver Resist

IN an article on resist lustres which appeared in the *House Beautiful* for April, the author remarks that she has never seen a piece of silver resist in the willow pattern. No more had I until, in this connection, my attention was called to the accompanying photograph of a rare jug in the collection of Mr. William B. Goodwin of New York.

In general it seems to be true that by the time silver resist became popular the public had pretty well lost interest in Chinese designs and had turned to those in the manner of Meissen and others of his time. Fruit and flower designs were of course frequent, as were those derived, in spirit at least, from the designs of the ancient Spanish and Italian lustres. The only other resist piece

having a Chinese design of which I have definite knowledge is that referred to by Mr. Bosanko in his handbook, *Collecting Old Lustre Ware*, which was illustrated and described in the *Connoisseur* for December



Fig. 1. A silver-resist lustre jug with decoration in the 'willow pattern.' Chinese designs on resist pieces are extremely rare

1907 as a piece of unusual interest.

Mr. Goodwin's jug seems to have been made by the method generally considered the first to have been employed in the making of resist lustres; viz., that in which the pattern is transfer-printed in blue under the glaze, after which it is blocked out with a preparation of treacle or glycerine, and the lustrous bath applied. The result is less clean-cut than that to be obtained by printing over the glaze, for which reason, no doubt, it soon gave way to the latter method. Probably the extreme difficulty of producing so intricate a design as the willow pattern by the older method would account as much as anything else for the rarity of pieces having this decoration.

The example illustrated is in such perfect condition that it would seem to have been made as a cabinet piece and always preserved as such. It was a not uncommon practice of the English potter to turn out unusual pieces of this kind on order, as gifts for special occasions, or as the means of demonstrating his own skill. As in this case, such pieces will be found holding the place of honor in many a collection of old English pottery or porcelain.



Fig. 2. A caned and carved day bed of American beech and maple belonging to the Honourable Peter Bulkeley, who died in 1688

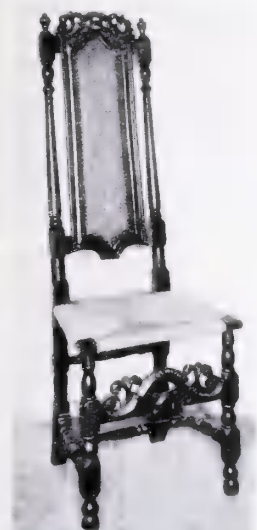


Fig. 3. Side chair with cresting between the stiles, a type which dates from the reign of Charles II



Fig. 4. Armchair of beech and white woods, suggesting the free-hand composition of an American workman



Fig. 5. American armchair in the style with cresting above the stiles which dates from the reign of James II

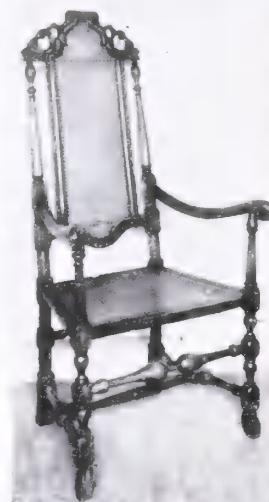


Fig. 6. American armchair of a type which foreshadows the fully developed William and Mary style

A Group of Carved and Caned American Chairs

ALTHOUGH it is now generally conceded that the carved and caned high-backed chairs of the Restoration and the reign of James II could have been made in this country and probably were, so much hesitation is usually shown by experts in attributing individual pieces that a study of the series of pedigreed New England chairs illustrated may prove enlightening.

That chairs such as these, English in form but Portuguese of derivation, tinged with the exoticism of the Orient, and influenced by the majesty of Louis XIV and the Baroque movement as interpreted in Flanders, should form part of the mobiliary inheritance of a pioneer Puritan settlement in America is one of the romances of the history of furniture design. To understand its development, it is necessary to turn to the days of Albuquerque and the Portuguese conquest of the East Indian trade early in the sixteenth century.

It is said that the ambition of the famous Portuguese conqueror was no less than a monopoly of the entire Asiatic trade and the establishment of a dominion. This was so far realized that by the close of the century Portuguese rule extended from the Red Sea to China, and Lisbon had become the great distributing centre for all the products of the East. Goa on the west coast of India was the capital of the Portuguese dominions.

Here furniture in quantities was made on order from Portugal, of exotic woods after designs which, although they had originated at home, inevitably acquired something of the flavor of the East. The story of how far the elements of English furniture design derive from the Orient still remains to be told. But the caning certainly, and probably the carved cresting, as well as the 'Portuguese bulb' and Spanish foot of the Restoration chair, are of Oriental origin.

These influences reached England, directly through the marriage of Charles II to

Catherine of Braganza, daughter of the King of Portugal, in 1662; indirectly through Spain and the Low Countries, probably by way of France. Essentially the Restoration chair is the Great chair of Louis XIII, developed along Flemish lines. A characteristic feature of the earlier type is the so-called 'Flemish' or broken scroll which formed the chief motive of the carving. The twisted side supports of the French and Flemish chair continued in England until about 1680, when these gave way to the typical turned stiles of the Stuarts. The two forms of this later design — the Charles II form (1660-85) having the carved cresting set *between* the stiles; and the later form of James II (1685-88) in which the cresting is *above* the stiles — will be readily distinguished in the illustrations.

That such chairs had reached America before 1690 is witnessed by such items in wills and inventories as the following from New York in 1691: '13 cane chairs broken and out of order' — the inference being that if the chairs were broken they had been in use for some time. When we remember the conditions which prevailed throughout the settled portions of America at that early date, it is little wonder that a doubt arises in the minds of thoughtful people as to the likelihood of their having been made in this country.

I believe, however, that, as we know more of the lives of our forbears in those far-off times, it will become increasingly evident that a few families lived in the New World in a manner more nearly resembling the life they had left behind in England than we have usually been led to suppose. I believe too that, then as now, where there was a strong demand for any given luxury, the craftsmen usually rose up to supply it. In our recent enthusiasm for the provincial furniture of the Pilgrim era we have been inclined to forget this fact. Consideration of the group of chairs illustrated, all hailing from a single New England country town, brings it once more forcibly to our attention.

It will be seen that two of these pieces,

Figures 2 and 3, are in the form with cresting between the stiles, which dates from the latter part of the reign of Charles II. These and the armchair, Figure 4, in the later style of James II, can be traced directly to the Honorable Peter Bulkeley, of the third generation of that distinguished family in this country, who died in 1688. Probably the earliest piece in point of design is the day bed, Figure 2. The feet of this piece are in simple scroll form below bulb and ring turned supports. The stiles and stretchers are turned, and the frame of the caning is flat with a simple moulded edge. The design of the carving consists of pairs of C scrolls, each having an additional volute, separated by conventional fleurs-de-lis. The lower line of the carving suggests the broken curve of the Flemish scroll. This is a design frequently met with on American chairs, and particularly on the banister-backs, but seldom, as far as I know, on English chairs in this unelaborated form. Its simplicity carries a conviction of American manufacture difficult to deny, and further borne out by the evidence of the materials used — that is, a mixture of soft white woods with beech and maple, which, in my opinion, could not possibly have been used by the English craftsman capable of turning out a piece of this quality.

The same may be said of the armchair, Figure 4, in which the arms and side supports seem to be of American beech, the carved members of maple, and the turned stretchers of various other white woods. The feet of this chair are in the elaborated Flemish scroll form, while the carving of the cresting and front stretcher shows a modification of this scroll to form a high arch above a foliated motive, in a design which is, as far as I know, individual with this chair. Another feature typical of the delightful free-hand methods of the American workman is the uneven rake of the two back legs, which slant at such different angles that if both back feet touch the side of a wall, the chair back stands at a wide angle from it.

The side chair, Figure 3, has unfortunately been covered with *(Continued on page 249)*

PLEASE TELL ME . . .

Q. During unusually hard winters water seeps through the wall at the front of the house, streaking and disfiguring the wallpaper. Is there any preparation to be put on the plaster before repapering to make it waterproof, or is there something else I should do?

A. So far as we know, there is no waterproofing material which can be painted on the inside of your wall under the paper. If the wall leaks badly, it would be true economy to have the condition remedied before going to the expense of new paper. If the wall is so poorly constructed that the water is actually being driven through it, we suggest taking off the outside clapboards or shingles, covering the sheathing with a good quality of heavy waterproofing paper, and then reshingling. Possibly the new finish might be put on over the existing one. If the water is coming from some point and running down the wall, — as, for instance, from a leaky gutter or poorly constructed cornice which temporarily holds the water, — these places should be mended.

In putting on your new paper, it would be well to have the wall sized first.

Q. I wish to whitewash interior and exterior walls of a small French habitant house which I have acquired. Some of the interior walls have been painted, some not. The exterior has never been painted. It is about fifty years old and I have had to put on odd new boards here and there outside. I am not sure about sizing. I certainly do not want the whitewash to rub off inside, but I do like this for a finish. Shall I put it on right over painted walls, and how shall I mix it?

The floors are to be painted the usual habitant old yellow, but in removing the old oilcloth, a sort of pebbly surface which sticks fast was left. How can I get this off?

A. Whitewash, if used on either interior or exterior walls, is apt to rub off. It is of course a great deal cheaper than paint, but has much less wearing quality. Whitewash can be put directly on either old or new wood on the exterior, and on the interior it can be applied directly to an unpainted surface. For a painted surface having a gloss finish, the gloss should first be killed before the whitewash is put on. This is done by washing it over with a strong solution of sal soda and water. If walls or woodwork are dirty or greasy from long usage, it is better to give them a thorough washing before repainting.

A washing of the floor with hot water and sal soda and a stiff brush will probably

take off the particles of oilcloth. The floor can then be sandpapered smooth and, when absolutely dry, painted with a prepared floor paint.

We list for you a recipe for whitewash which is the best one we know of: —

Slake half a bushel of unslaked lime with boiling water, keeping it covered during the process. Strain it and add a peck of salt dissolved in warm water; three pounds of ground rice put in boiling water and boiled to a thin paste; half a pound of powdered Spanish whiting and a pound of clear glue, dissolved in warm water. Mix these well together and let the mixture stand for several days. Keep the wash thus prepared in a kettle or portable furnace, and when used, put it on as hot as possible, with painters' or whitewash brushes.

If you want to get a whitewashed effect on the interior in a finish which will not rub off, use a water paint, such as muresco or alabastine.

Q. I should much appreciate your telling me how I might insulate the rooms on the second floor of a Cape Cod cottage. I should like these to be comfortable in all seasons.

A. For the second floor rooms of your Cape Cod cottage, we think a double insulation would be of great value. This can be accomplished by using an insulating material — possibly something of the blanket type — between the rafters and using an insulating board as a plaster base for both walls and ceiling.

There are many good insulating materials on the market to-day, both the blanket type and the loose type which packs down in between the studs, as well as many different kinds and types of insulating boards, and they are all worthy of investigation.

Q. Please tell me how to remove from a brick wall 'blobs' and spots of cement which have been on for several years and have hardened tight.

A. First, knock off any protruding 'blobs' with a chisel, then apply full-strength muriatic acid, rubbing it well into the spots with a scrubbing brush, and as soon as the spots are removed, wash off immediately with a forced stream of running water from a garden hose. Leave no trace of acid on the wall or it will continue to eat into the existing cement mortar joints between the bricks. Muriatic acid, however, must be handled with care. It will eat into galvanized iron, so only a glass or wooden container should be used, and it should be used in a large enough quantity to permit dipping a brush into it.

Gloves, preferably of rubber, should be worn, and care taken not to burn the hands.

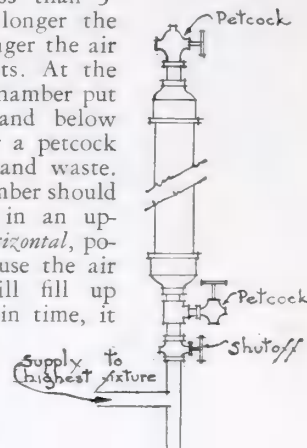
EACH MONTH we shall publish on this page answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply.

Q. Can anything be done to overcome the 'pounding' or, rather, reverberating of the brass water pipes near my meter when the water is being drawn?

A. First look to the metal hangers for the pipes. Small, flimsy affairs are not heavy or strong enough really to hold the pipes, and the ordinary flowing of the water will have a tendency to cause vibration in them. Where the circular wire hangers are used, see that the diameter of the hanger is correct to hold steadily in place the size of pipe on which it is used. If the diameter of the hanger is too great for the pipe, pad with a piece of rubber. Quick-opening faucets may throw the flow of water too suddenly through the pipes. Compression faucets open up more gradually. It is also possible to take out some of the vibration by inserting a length (2' or more) of lead pipe (preferably with a bend in it) into the main line between the meter coupling and the first length of brass pipe. A piece of rubber hose is sometimes used in place of the lead pipe, but it is difficult to make a tight joint in such a case.

Possibly a more reliable remedy, however, is the insertion of an air chamber into the high point of the system just above the supply to the highest fixture. If a $\frac{3}{4}$ " supply pipe has been used, increase its size to not less than 2" for a length of pipe not less than 3' long. The longer the pipe, the longer the air chamber lasts. At the top of the chamber put a petcock, and below the chamber a petcock and a stop and waste. This air chamber should be inserted in an upright, not horizontal, position. Because the air chamber will fill up with water in time, it will have to be renewed every eight to twelve months, or whenever it becomes filled, depending upon the size of the chamber. To renew it, simply close the shut-off at the bottom so no more water can get in; open the petcock at the top, and draw off the water from the chamber by means of the petcock at the bottom.

Close the petcocks, open the shut-off, and the air chamber is again in working order.



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of roofs time has tempered..."

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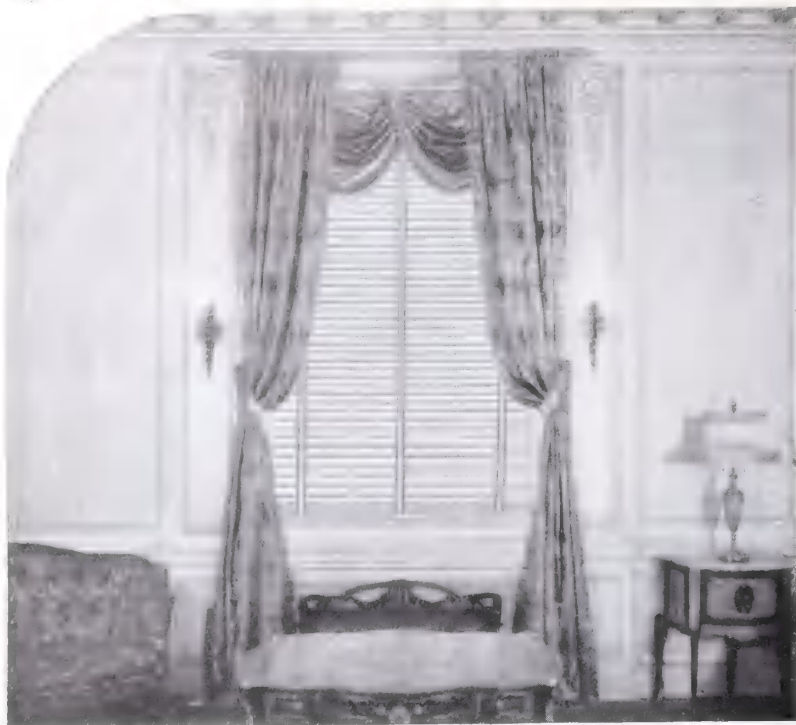
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(Left) "A Salem Roof" by Peter Helck

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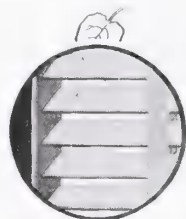
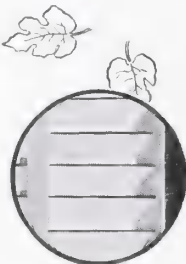
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THE INDISPENSABLE TABLE

[Continued from page 208]

which act as a pleasant foil to the etched table top.

Altogether there are many delightful tables, both old and new, that are most tempting. The safe method of buying your occasional tables is to consider carefully your particular needs and then select the kind of table that fills those needs

and harmonizes with your other furnishings.

By adhering to your plan and not permitting yourself to be tempted by the attractive, but not necessarily useful, table, you can avoid the cluttered look a room often has when small tables are scattered about without thought to their use.



Another view of the English tea table, showing its simple conversion into an end table. Courtesy of Lynn

THE FABRICATED HOUSE

[Continued from page 217]

the floors and roof would be laid out in squares three feet six inches on a side, and would be heavy enough to span up to twenty-one feet. This steel frame would be fabricated in convenient lengths to be handled easily, and would be bolted together on the site by a special erecting crew, which would take care of the entire assembly, including the plumbing, heating, and all the other trades.

The wall construction would consist of steel plates fabricated in the proper sizes, and ready to bolt into the steel frame to form an outside covering and to brace the frame itself. These would be painted in any desired color or plated with a non-rusting metal. An insulating material cut to the exact size would form the core of the outside wall. This would be of the proper thickness to give sufficient protection from heat and cold. It would also be fire-resisting and sound-absorbing. The inside wall covering would be some durable fabric in standard widths.

This would give a soft, smooth interior surface which could be painted or covered with a washable wallpaper.

Partitions would be of the same materials as the outside walls, but would have the wall covering on both sides. These could be bolted to the steel frame in any desired position.

The windows would be steel casements in standard sizes to fit the steel frame. The glass would be double to reduce heat losses, and could be of the non-shattering type or a kind which allows the passage of actinic rays. These windows would be screened, shaded, and curtained, if so desired. The building would have doors of double glass, hollow metal, or wood covered with metal.

In the squares formed by the steel frame for the floor would be laid a steel plate of the proper size to carry the floor load. This would support a square of the insulating material used in the walls and

Through 93,000,000 miles of SPACE,

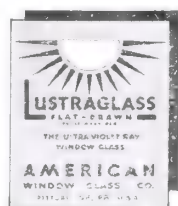
only to be stopped
by ordinary
window glass

TRAVELING through almost countless miles of space—from sun to earth—in just eight minutes, so scientists say, sunlight brings us the light, heat and health rays so necessary to life and happiness. Yet the shorter ultra-violet rays, the very best and most healthful part of sunlight, are stopped by ordinary window glass, just a fraction of an inch in thickness.

Lustraglass, the new glass for windows, is comparatively transparent to these valuable rays. This wonderful new glass transmits a substantial amount of the shorter ultra-violet rays of sunlight shut out by ordinary window glass yet it costs no more than any good glass.



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THE FABRICATED HOUSE

[Continued from page 246]

would be covered with some type of composition flooring, such as linoleum.

The roof, in order to be most economical of cubage, would be flat and would be built in the same way as the floors, except that a waterproof roofing material would be used in place of the floor covering. These flat roofs would act as terraces or porch floors in certain instances. They would become regular floors in the case of a new story being added later to the building.

Stairs would be of standardized metal construction with silent, resilient treads. The stair wells would be framed by cutting out three sections of the floor construction.

On the interior the doors and windows would be finished with a hollow metal trim of stock design. The base also would be of hollow metal and would carry electric conduits or piping. The building could be equipped with standard furniture of sheet steel, such as shelving, bookcases, counters, and dressers, to meet the requirements.

The foundations would need to be nothing more than piers to support the steel frame at proper intervals. This would do away with excavation and masonry walls. No cellar space would be necessary, as it would be cheaper to have storage space, and such, above grade.

The heating would be done by means of electricity or by a gas-fired, circulating hot-air system, with provisions for air washing, humidity control, and a cooling system for warm weather. The light construction and fuel of the latter would allow it to be on any of the floors of the building. The heating units would have ducts of standard lengths and registers under the windows. Even the gas would require no chimney, but only a metal stack.

The hot and cold water supply pipes would be flexible copper or brass. These would be carried in the floor and wall construction, fastened to the steel frame, and would be protected by the insulating material. This would keep the pipes from freezing in cold weather, would tend to keep the hot water warm, and would minimize the sweating of the cold water lines in summer.

NATURALLY, this building would be wired for complete lighting, telephone, and power equipment. All conduits would be carried in flexible insulating conduit, fastened to the steel frame or carried in the hollow metal baseboard. Outlets would be carried on metal straps in the usual way. In remote districts a private lighting plant could be installed underground.

If there was no gas available, an individual gas-producing unit could be set up outside the building itself. This would supply gas for heating, cooking, refrigeration, and hot water.

Let us look for a moment at the advantages inherent in this fabricated construction. The first argument in its favor is cheapness. Judging from other commodities manufactured in large quantities, this is bound to be a cheap method of construction. This means that our building will come within the reach of an enormous portion of the population, which cannot now afford to build houses for itself.

The next advantage would be in the use of high-grade materials. The relatively low cost of the fabricated building would make it possible to use the finest modern materials for their respective purposes. Research and study would undoubtedly bring forth some new products especially adapted to this type of construction.

The fact that a large part of the work on this building would be done in the factory, instead of the field, would mean a higher grade of workmanship than is possible in the building of to-day.

The fabricated building would result in economical and convenient planning. There need be no waste of space, and the entire scheme should work out along the lines of the highest possible efficiency.

In this system of construction, based on a module and interchangeable parts, there would be an infinite number of possible arrangements. The resulting building could have practically any size, shape, or plan. At any time new rooms could be added, with a minimum of work and expense.

The type of construction employed here leads to a building with every requirement for comfort. It would be durable, fire-resisting, sound-absorbing, and fully insulated against heat and cold. The high-grade materials used would mean a minimum of upkeep over a period of years. Should repairs be necessary in the course of time, these would be extremely simple, due to the standardized parts, which could be readily replaced.

All the parts of the building would be made in sections of a convenient size which would be easily shipped and handled on the job. This would facilitate the erection and speed up this part of the work. The building could also be easily taken down, moved, and erected again.

The matter of time saving would be an important consideration. Instead of waiting months and months for a small building to be completed, the fabricated building, requiring a small amount of field



Complete harmony is achieved with this mellow Veltone all-over effect — Sealex Linoleum pattern No. 2954.

This room speaks French ... with a Provincial accent

Here's a dining room warm with the friendly charm of the French Provinces. Knotty pine, toile de Jouy paper and the bright colors of peasant pottery. Chairs of rugged beauty, with gay cushions covering seats of rush. Full of interest, this room, and full of the lived-in feeling that comes with perfect harmony from ceiling to floor.

Good taste and good sense dictated the choice of the flooring material—one of the distinctive, new Veltone effects in Sealex Linoleum! Note its natural blending with the fruit woods of French Provincial furniture. Note, too, the feeling of spaciousness which this Veltone flooring gives the room—without in any way detracting from

its intimate and hospitable charm.

Veltone is an exclusive Sealex Linoleum which provides a perfect base for the finest furniture and rugs—and provides too a surface, stain-proof, easily cleaned, and apparently seamless. When laid over a time-scarred wood floor, the transformation is truly amazing.

Veltone comes in seven lovely colors and is just one of many Sealex designs among which you can find the answer to any flooring problem—from provincial *salle a manger* to attic playroom—and without placing too severe a burden on your purse. Genuine Sealex Linoleum can be seen at department, furniture and linoleum stores everywhere.

CONGOLEUM-NAIRN INC., Gen. Off.: KEARNY, N. J.

SEALEX LINOLEUM FLOORS

All Sealex Linoleums can be readily identified by this shield which appears every few yards on the face of the goods.



Here is shown "Miramar" (Sealex pattern No. 3323) with a designed-to-order inset. Names of firms who are equipped to install such floors will be sent you on request.



Thin, flat flakes of Aluminum, that overlap like falling leaves

Leaves piling up, one upon another, to form a compact mass—you've seen this happen. In reality, that is what the tiny, thin, flat flakes of aluminum paint pigment do when they are applied to wood or metal surfaces.

Being metal—actually pure aluminum—this continuous, "leafed" paint surface blocks the penetration of moisture. Thus it prevents warping and checking of wood. Checks the formation of rust on metal.

And yet, gallon for gallon, aluminum paint costs no more than other high grade paints. Use it as a prime coat on all new lumber—coat both sides, ends and edges to retard moisture penetration. Use aluminum paint as an under-coat on

repainting jobs. It adheres tenaciously and provides an excellent "tooth" to which succeeding paint coats cling tightly. Use aluminum paint as a finish coat on metal surfaces. Use it for the hundred and one touch-up jobs around the house.

Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PENNSYLVANIA.

ALCOA ALBRON
POWDER FOR
ALUMINUM PAINT



THE FABRICATED HOUSE

[Continued from page 248]

work, could be erected and finished in a few days. In many cases this would be an enormous advantage. A special erecting crew would assemble the parts and do the work of all the necessary trades, some of which would be dispensed with entirely. There would be no waiting of one trade on another and no delays due to materials which had not been delivered.

Here we have a complete outline

for a modern building, built like a machine and a true product of the Machine Age, without too great a strain on the imagination. It may be felt that it is crude and unlovely, and yet such was the case with the early forms of the automobile. Time and study will work miracles in the development of such functional forms, and there is no reason for assuming that they would not do so for this fabricated building.

ANTIQUES

[Continued from page 243]

such a thick coat of black enamel that it is impossible to tell what woods are under it. But in composition and design it displays several anachronistic features which inevitably suggest American workmanship rather than English. Although the form is that of the earlier chair with cresting between the stiles, the design of the carving resembles that of later chairs in which the Flemish scroll is modified to form an arch in Gothic effect. The cane panel is shaped and extends up into the cresting, and the legs are the simple vase and ring turned supports of the Stuarts—both features being late developments of the Restoration chair seldom found in those of the first type.

An interesting side light on all these points is the fact that there is known to have lived on a farm neighboring the Bulkeleys' one James Hosmer, a man referred to in an old deed as 'Carpenter and Architect,' who is believed to have had training in England, and who became the founder of a long line of builders and cabinetmakers in that district. That this man was capable of making chairs such as those illustrated I have not the slightest doubt, although of course I am not prepared to say that he did so.

The next oldest chair of the group, Figure 5, is said to have belonged to the Reverend Joseph Estabrook, third minister of the church in Concord, Massachusetts, who died September 1711. The similarity in design of the carving of this chair to that of Figure 3 will be at once evident. The motive of the Prince of Wales feathers has been omitted, and within the arch we have a foliated design similar to that of Figure 7. In place of the single arch of the cresting of Figure 2, a graduated triple arch appears. The form of the cane panels and the turning of the legs and stretchers are practically identical in both chairs. Such a chair would probably not date earlier than the last decade of the seventeenth century.

A similar chair of a later and unusually graceful design is shown in Figure 6, said to have belonged to one Abijah Bond, who died in 1781, aged fifty-three years. Although chairs in this style date from an earlier time, there is no reason to doubt this attribution. The carving here has dwindled to a simple foliated

scroll on either side of the cane panel, which latter is shaped and moulded in a manner forecasting the fully developed William and Mary style. The front stretcher is no longer carved, but is turned in a form of the Portuguese bulb. The feet are Spanish, but have unfortunately been trimmed, probably by some impatient soul who had stubbed his foot against their



Fig. 7. American side chair in which four different woods are used

flaring sides just once too often.

Both of these chairs are a combination of maple and beech woods.

Figure 7 shows the form of foot which Figure 6 must have had originally. It is one of a pair, of a design which would probably not date much earlier than 1700. The form of the cresting is an elaboration of the design seen in Figure 5, and the front stretcher is a double Portuguese bulb. The list of woods which went into the making of this chair is impressive. The cresting, back supports, and moulded frame are beech. The seat is maple, the front stretcher ash, and the side stretchers some soft white wood—probably basswood. Could anything be more typical of the Yankee artisan than this thrifty combination of the materials at hand? More eloquently than any consideration of design or workmanship, it speaks of the handicaps and difficulties under which our craftsmen worked, and of the ingenuity and skill with which they met and overcame them.



"For Modern Homes—a Whittall Anglo Persian of course"

• said Margaret to her Bridge Club

"TAKE our living rooms . . . and the activities that center around them . . . and how hard we try to make furniture and rugs blend in one perfect decorative scheme."

"Don't mention activities," said the energetic Mrs. Blake. "Between our own friends and the children's . . . there's something doing in our living room all the time."

"I must tell you about last night," started Margaret. "Harry had some of his friends in to play cards for the first time—"

"In this very room!" said a horrified voice. "With all your precious new furniture . . . and this wonderful rug."

"I said it was an Anglo Persian," smiled Margaret.

"But a rug with such delicate colors and exquisite pattern should be looked after carefully," said someone else.

"Just another modern feature of the Whittall Anglo Persian," answered Margaret. "You can thoroughly enjoy its attractive, soft colors, knowing they will clean easily and come back looking fresh and new!"

"That carries out our modern ideas on beauty and practicality, doesn't it?" said Mrs. Blake.

"And if you want to hear a little secret . . . I'll whisper one," continued Margaret. "Whittall Anglo Persians are also noted for their ability to co-operate with the modern budget . . . which makes them not only practical . . . but possible."

"Would you recommend an Anglo Persian for my living room?" asked the New Member. "I have a few pieces of walnut furniture . . . and one or two antiques in mahogany."

"By all means" . . . answered Margaret. "Many modern living rooms now contain more than one type furniture. An Anglo Persian with a pattern copied from some rare old Persian antique would blend beautifully . . . but if a more modern pattern appeals . . . you could find just what you want in that, too. The constant stream of new colors, patterns and designs in Anglo Persians makes this possible."

"I see that this rug gave you your ideas for your lovely draperies," commented an observing member.

"I'm glad you noticed that," answered Margaret. "Once you buy an Anglo Persian it's clear sailing as far as decorative problems are concerned. The basic colors you need for draperies . . . cushions . . . and lamps . . . are right there for you to copy from. Simple, isn't it?"

"Here's for happier . . . and brighter homes," laughed Mrs. Blake. "Now, how about a little more bridge?"

"Who cares about bridge," said the New Member, throwing down her cards (which didn't contain one trick) . . . "when we can talk!"

■ **GOSSIP** about what is new in rugs generally mentions Whittall Anglo Persians . . . first. New patterns . . . new color combinations are constantly being brought out to suit your personal desires and enhance the charms of your furniture. There is a Whittall rug to fit any budget . . . go with any decorative scheme . . . period of furniture or type of wood.

Note: This is the fourth story of a series about Margaret . . . her new home . . . and her rugs

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This is the reason Baker Furniture was selected for so many of the rooms of the Mount Vernon replica at the French Colonial and Overseas Exposition in Paris, this summer. Lafayette's bed (Figure 2) and the great banquet table, were especially built. Other pieces, including the Goddard block front chest (Figure 2),

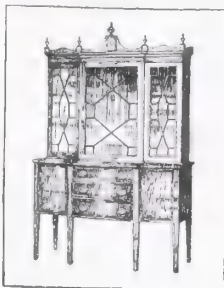


Fig. 1

and the china press (Figure 1), were chosen from the standard line.

There are individual pieces or groupings for bed, dining and living rooms, available in Early American and Provincial, as well as the more formal English and French styles. Prices are reasonable. Facilities of the "Custom Shop" offer a service of individualized, antique "Old World" finishes, or special decorative and color effects. Sold only through selected dealers.



Fig. 2

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- Early American Maple
- Eighteenth Century English Mahogany
- Provincial Oak
- French 18th Century and Provincial
- Modern

'FIRST AID' FOR ARCHITECTS

[Continued from page 234]

for my scheme of living?"

The architect would retort: 'I will answer that if you will let me know more about your mode of life, your family, your future plans, your hopes and fancies. What are your social ambitions, your pleasures and recreations? Is your family likely to increase or decrease? Do you expect your income to change appreciably? Do you wish to live up to the limit of your income or do you wish to live and save?' These very personal questions, if answered, may save later annoyance to the client. They may be compared to the case history which a doctor expects to hear when taking over a new case.

With such answers in mind, the architect can picture this client ten years from now and plan for that day as well as for the present. He can prepare a budget that will equitably allot a fair amount to each part of this project without upsetting the total to be spent. Many, many homes are never finished, as funds are exhausted before the furnishing and landscape work are even considered. The fact that certain work has to be done at the finish of a job curtails the amount that will be available for this work under the usual procedure. When no one warns the client of the multifarious expenses that building involves, he naturally goes on until his funds peter out.

There are very few jobs which cannot be budgeted and their cost set up with a fair degree of accuracy if the client will freely and frankly state his problem to an architect in whom he has confidence.

Social Questions

Your social status and mode of life have more bearing on the plans than you may imagine. A New York architect, whose clients often belonged to the Long Island smart set, was designing a large and costly house for a retired Western merchant. The architect's conception of this client was limited to the impression gained in a few conferences in the architect's office and the exchange of a few letters. At the last minute, during the rush to get the drawings finished and mailed to the contractors estimating the house, the architect suddenly awakened to the fact that he had forgotten to include a drinking-room or bar in the house. Two of his draftsmen volunteered to work most of the night to correct the error on the working drawings. A convenient location was found off the library by stealing part of a storage closet, and the room was put in.

The blueprints went out on scheduled time; a copy, of course, was sent to the owner.

A telegram from the client arrived a day later saying: 'Recall all

drawings immediately. Will not build.'

Frantic long-distance calls soon revealed the fact that the owner was the leader in the local temperance society, a born and bred 'Dry.' In fact, his telephone language revealed him to be a Dry fanatic. The architect's assumption that a bar should go in as a matter of course was due to the lack of any real knowledge of this man's life or social interests.

It is therefore most important that your architect have an intimate knowledge of the way in which you live. I know of one architect who was invited to stay at his client's house for three months before the new plans were started so that he might become entirely familiar with the habits and customs of this family. The house resulting was one of the best in this country and was awarded a medal for success in design.

Architects cannot expect such hospitality often, but they should expect and get some knowledge of how their clients entertain, how they play, and how they use their grounds. Do they live much on the porch and in the open? Do their relatives drop in on them for the week-end unannounced? Do they expect large groups of friends to arrive and find a welcome? These habits of life should all be known, so that the house will be built to fulfill the needs it is destined to meet.

Aesthetic Considerations

The third question, that of æsthetics, is quite hazy in the minds of most people. They may know that they like So-and-so's house and the one that the Joneses live in, but they cannot tell why nor can they feel sure that they would like another house which was just a little different. The client could be drawn out by such questions as: Do you yearn for a formal villa-like house or do you prefer something rambling and informal? Do you like a home that is straightforward and simple in design and plan, or one that is full of surprises and unexpected turns and corners? One of these answers may release a flood of useful suggestions and definitely point the architect's way toward a design. Further, I would ask, 'What type of roof do you like? One that is steep and cut with dormers, or one that is low and flat?' The answers to all of these questions must mature over considerable time, a year being a minimum in which to expect sound answers.

Materials are an important part of the æsthetics and also belong in the practical and financial category. We have to make selections of a wide variety of materials for the inside as well as the outside of the



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"Philadelphia" is more than the actual city itself; for miles on every side extend some centers, country places and magnificent estates, and these homes represent the utmost in design and material selection.

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not even claim that Byers Genuine Wrought-Iron Pipe is ideal for all-round specification. What we do claim—and all claims are based on actual performance records—is that in the places where its superiority has been established through service, Byers Pipe is a true investment.

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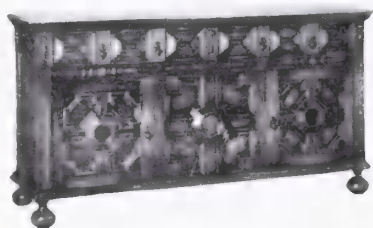
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'FIRST AID' FOR ARCHITECTS

[Continued from page 250]

house. The owner who mulls over these possibilities for some time will in the end be most pleased with his completed structure.

Outside there are the walls, roofs, trim, porch floors, leaders, and many other items to be considered. Inside there are the walls, ceiling, trim, and floors for every room, as well as the variety of fixtures and fittings to be chosen. Looked at in this way, it seems an endless task to make definite choices for all items; however, the problem is much simplified when one realizes that many spaces inside may be grouped for similar treatment.

All of this investigating that I am advising you to do does not mean that you can expect no help from your architect or that you are to dictate to him just what you want. Together, with knowledge on the subject, you may reach decisions that have a very good chance of being right—you knowing your likes and your requirements, and he knowing the technical qualifications.

This is what invariably happens in building the usual house. Some Sunday Mr. and Mrs. Client are wandering through their half-finished home, so interested that at least they can see the actual size of rooms and the view from

the windows. 'Yes, this must be the linen closet,' says Mrs. Client. 'You are right,' answers her husband. 'Well, those shelves will never do; I want room to place the blankets folded twice, and these shelves are only about a foot wide.' Next they wander into the pantry; here she finds that the sink has two compartments and she wants only one, as she always uses dishpans. So they go along making changes that cost extra money as well as trouble and delay. Electric outlets have to be moved, the radiators are not covered like those she saw installed last week in a friend's house. On seeing that the plumbing fixtures are plain white, she says, 'They are now made in such nice colors. I saw some last week at my cousin's.' Her husband admits that the architect had mentioned colored fixtures one day, but that he had thought such frills were unnecessary.

A house whose details have been thought over carefully at the outset by all those interested, all the decisions being given to the architect while he is still making the drawings, will result in a home to fit the client financially, physically, and aesthetically, and one that the architect can point to with pride as a real solution to the problem of his client.

EFFECTIVE ECONOMIES

[Continued from page 232]

doors. Instead there is simply a plain band which is the edge of the door frame. The wallpaper is carried over on to the frame a scant $\frac{1}{8}$ " as an extra insurance against any cracks showing.

At the windows the wall board is carried directly across the edge of the window-pulley stile to its inner face, and the only finish here is a narrow plain band formed by the stop bead, which is made square edge and $\frac{3}{4}$ " thick instead of the customary $\frac{1}{2}$ ". The dado cap is extremely delicate, being $\frac{3}{4}$ " x $\frac{3}{4}$ "; the base is only $3\frac{1}{4}$ " high and $\frac{3}{8}$ " thick and there is no room cornice.

By using this type of finish, not only have bills for this part of the work been reduced and considerable carpentry labor saved, but painting bills have also been cut down and in maintenance there are fewer places to dust and to repaint.

With these methods also there is a saving in the cost of insulation, since the owner gets an insulated house without paying extra for it. This fibre board is, as has been stated, an efficient insulator. The house is more effectively insulated if this same material is also used on the exterior, replacing the boarding of the walls and roof. These large

slabs used on the outside (stock 4' widths are sufficient here) tend to make a very rigid house and of course, being used also on the inside, double its effectiveness. Lath and plaster, on the other hand, do not add much to the stiffness of a house. The house shown of Mr. and Mrs. Barnes was built entirely according to the methods just described. The insulating effect of the two layers of fibre board reduces fuel consumption considerably. The outside finish of this house is as simple in principle as the inside, resulting in a distinctive character.

Much can be accomplished toward building a house less expensively by keeping the mass of the house down. Compact plans can be worked out reducing halls to a minimum and eliminating some features. Probably it is perfectly proper to indulge a desire for one large room, which would logically be the living-room, but kitchens may well be small and be more efficient thereby, and bedrooms too need not be large.

Another aid to keeping the mass of a house down is to adopt the Cape Cod type of Colonial. This has considerably less material in it



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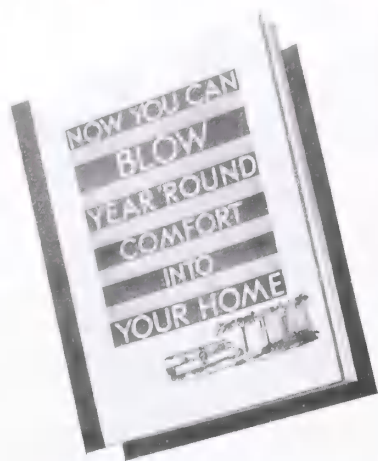
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Home Insulation

EFFECTIVE ECONOMIES

[Continued from page 252]

than other types, and is consequently less expensive. It has been said of this type of house that the bedrooms are certain to be uncomfortable in warm weather. This need not, however, be true. Following the special construction methods described in this article automatically insulates the bedrooms against heat. An extra $\frac{1}{2}$ " of fibre board on the roof would tend to make it very efficiently insulated, and the bedrooms, if planned with cross ventilation, would be entirely comfortable.

Other Savings

Warm-air heating has, in recent years, been greatly improved, until now it has a great deal to recommend it for heating a small house, since it will satisfactorily heat all its rooms. These new systems come equipped with automatic humidifiers connected to the house plumbing, and they deliver a moist, agreeable heat that is pleasant to breathe and keeps the finish of the house from drying out and displaying annoying cracks, besides preserving in the same way the furniture. These systems, with all these advantages, are several hundred dollars cheaper to install than other systems.

Cellars seem to be an American fetish. Considerable money can be spent to excavate a cellar under the entire house which may become little more than a reservoir of damp odors. Storage can easily and more economically be provided elsewhere. Money can be saved on foundations by excavating deeply under a house only an area large enough to provide for the furnace, and, for the rest, having just a space under the first floor in which to circulate warm air from the furnace-room.

Epitome of Economical Ideas

The little house of Mr. and Mrs. Jack E. Pulver, in Waban, Massachusetts, of which a perspective view is shown, is an epitome of the economical ideas here explained, and is to be built according to the special construction methods described. It is compact in plan and in mass. It is not only economical in the monetary sense, it is economical in requirements, in space, and in the labor that will be necessary to maintain it. To obtain a home with the ordinary conveniences, not spending so much upon equipment that there are no resources left for some specially beautiful things, and not having so large a house and so much resulting responsibility that there is no leisure or peace of mind in which to enjoy it, is a principle that should be more generally followed.

The dining-room is eliminated in this house. The living-room has been made rather large, with a recess off its farther end where a table may be set for entertaining. For ordinary meals there is an alcove in the kitchen so situated as to get the early morning sun. The elimination of the dining-room in favor of a larger living-room is gaining favor among professional people; work is thereby lessened, and for young families it means less furniture to buy. As this house is designed for a landscape architect, a drafting-room has been included.

This house presents the idea of the garden as an adjunct of the house, a necessary part of it. The garden really should be an outdoor living-room, just as naturally walled in for privacy as any of the rest of the living quarters of the family, and in this house the budget has been made to include the treatment of the whole lot and the correct planting of the garden.

This system of construction makes it possible to build small houses much more rapidly — there is no waiting for plaster to dry, for one thing. The quicker the contractor can build a small house, the cheaper he can build it, since he can build more houses in a year with a consequent increase in profits. The owner, too, benefits, as he saves something on rent while he is waiting for his new house to be ready.

Small Economies Effective

The total cost of a house can be decreased most easily by a series of small economies. A little here and a little there will in the sum make an appreciable difference in the total cost. So in the method described saving has been effected in many ways: in labor, which means a shortening of the period of building; in the size of framing timbers; in the elimination of plastering and special insulation; in the decreased excavation, and in the simplification of the interior finish. These savings are not theoretical, they are actual. I have tried them out in part in several houses, and in their entirety in the Barnes house. The Pulver house is to follow them completely, and this house and garden will be built for less than \$8000. By adapting these methods to the story-and-a-half Colonial house, which in its plan and mass lends itself to economical building, I have demonstrated that a comfortable house of this character, conceived in the fine spirit of the Colonial and with detail specially designed and carried out to be in keeping with the house, can be built for a price that a couple planning to spend from \$65 to \$75 a month for rent can afford to pay.

ARCHITECTS

The closing date for entries in our

Small House Competition is

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All entries must be in our hands on

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Competition Editor

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\$2.00 everywhere

AN ATLANTIC BOOK

Published by

Little, Brown & Company

KEEPING YOUR HOUSE IN STEP

[Continued from page 218]

With certain types of clay tile a greater upkeep expense must be expected, especially in the more rigorous climates where ice and snow play havoc. Other types of clay tile will stand plenty of wear and tear; among these are the thicker flat slab or shingle types. The one-inch-thick slab-type baked shale tile probably comes as near being indestructible as any type of roofing.

THERE are also several brands of asbestos shingles which have been designed to resemble closely weathered wood shingles, both in color and in grain. They are made with worn corners, weather-beaten edges, and a range of colors and widths, so that when in place they are an excellent imitation of old wood shingles and, like the clay tile, are fireproof and very durable. When purchasing asbestos shingles remember to obtain those which are colored with unfading mineral oxide colors.

There has always been more or less confusing of asbestos and asphalt shingles. Asbestos shingles are made of asbestos fibre and portland cement, are rigid, and usually colored a light gray, red, green, or black. Asphalt shingles are of flexible, asphalt-saturated felt and are usually coated with red, green, or blue-black crushed slate or red crushed brick. Asphalt shingles are obtainable in different thicknesses, the thicker butts giving longer service as well as improving the appearance. Some of these shingles, especially the heavy grades of blue-black, are a good imitation of blue-black slate and are somewhat less expensive, though less durable and less fireproof.

ANOTHER advantage which asphalt shingles have over certain other types is their lighter weight. If you are considering re-roofing with a heavier shingle than is now on your roof, it would be well for you to have a competent builder or architect examine the rafters to see if they are strong enough to carry the additional weight. It may be possible to strengthen the roof framing by providing additional collar beams to tie together rafters on opposite sides of the roof. Unusually long rafters may sometimes be supported by studs down to the bearing partitions. (Bearing partitions are those supported by partitions or girders on the floor below.) However, it may not be possible to strengthen the roof framing sufficiently to support heavy shingles such as slate, and in this case lighter-weight shingles such as slate-surfaced asphalt shingles will be found an excellent lightweight substitute for slate, thick asbestos, and heavy tile.

To increase the life of asphalt shingles one manufacturer has ap-

plied to the slate chips a coating of pure copper metal which eventually weathers or stains to an attractive bluish green. Shingles are also made of genuine sheet copper, also of sheet zinc and aluminum. The last two weather to soft gray tones.

There are many people who dread re-roofing because the new raw shingles present such an ugly contrast to the soft weathered tones of the older brick and stone walls. To solve this problem many manufacturers are making shingles which have a weathered appearance before they leave the factory. At least they do not have that objectionable machine-made appearance. We have already described tile and asbestos shingles made to resemble weathered wood shingles. These shingles are also made to imitate old stone and slate roofs, even to the worn edges and corners and mossy colors. Wood shingles can be stained to resemble the silvery gray or rustic brown of shingles which have weathered a few years. Even slate shingles may be had with rough cleft surfaces, broken corners, and irregular sizes and shapes to make them appear more rustic.

RE-ROOFING can be done at any time of year that suits one's fancy or budget. It might be well to remember, however, that re-roofing causes much wear and tear on lawns, shrubbery, and flowers, due to the erection of scaffolding and the passing of workmen back and forth. As the old shingles are removed they are thrown to the ground, and the poor flowers get snowed under and often receive injuries from which it takes them the whole summer to recover. Consequently if re-roofing is done in the late fall or early spring there will be fewer casualties among your favorites. Fall is even better than spring, for the buds have not yet swollen and there is less likelihood of interruptions to the shingling because of sudden showers, with the consequent damage from rain entering the exposed roof.

THEN there is the old argument about removing the present shingles. Shall we leave the old shingles on and nail the new ones right over them, or shall we strip the roof down to the bare boards before applying the new shingles? The present shingles must be removed if they are of some hard material, or if the butts are too thick and regular to form a good foundation for the new ones. But the present shingles may be left on if they present a reasonably smooth surface to receive the new, and if they are of some material, such as wood or asphalt, through which nails can be driven into the roof boards below.

There is one exception to this

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KEEPING YOUR HOUSE IN STEP

[Continued from page 255]

rule, which is that old wood shingles must be removed before new wood shingles are applied, because the new ones are apt to rot more rapidly if placed over old ones; moreover, the two layers of roofing are too bulky to finish off properly along the edges of the roof. On the other hand, asphalt shingles and rigid asbestos-cement shingles have been applied over old wood shingles with satisfactory

results and have been known to stay in place even during Florida hurricanes. If the old shingles offer a suitable base for the new, the expense and mess of removing them can be avoided. Moreover, if the old shingles have any insulating value, such as is the case with wood and asphalt-saturated felt, leaving them on the roof will give added insulation to the house and therefore reduce fuel bills.

ALPINE DIANTHUSES

[Continued from page 227]



Dianthus furcatus likes sunny fissures in the rocks

market, but constant in seed which can be had from England. It is a fairy treasure for the July rock garden or moraine.

The alpine pink itself, *Dianthus alpinus*, can be the glory of its race, but demands lime and good drainage and will not tolerate a heavy soil. This is a true alpine that makes sheeting mats of glossy dark green leaves. The great blooms are borne singly on short stems of three or four inches, and vary from soft pink to rose-crimson. They open first in May and June, then often bloom again later in the season. Given the proper conditions, this is easily grown. There has been some complaint, however, that it is subject to carnation fly and wireworm. *D. alpinus carmineus* is a carmine form with dark crimson centre and blooms that sit just above the glossy foliage.

One of the very loveliest of all has finally come to our market — *D. callizonus*. This little-known treasure is a real find for the rock garden, even though one that has been accounted just a little coy and hard to please. It is essentially a lime lover, and somewhat after the

manner of *D. alpinus*, but of larger bloom and more delicate coloring, darkly banded and flecked with white. The flowers sit close on little two-inch stems above the cushion of stiff and glaucous broader leaves. A light but rich soil seems best for this, and there is some question about tempering the sun with a little shade. It does seem to resent division bitterly, while slugs draw to it as to a lodestone. It is also a thirstier plant than most of its family. June is its official month of greatest beauty, but the blooms come and go late into the fall. There is considerable variation in this treasure as it roams the mountains of Southeastern Europe, and some forms of it reach a foot in height.

Dianthus glacialis neglectus (*D. neglectus*) follows the alpine pink in bloom, and is probably the most used of all the alpine forms of this flower. Were but one alpine Dianthus possible in the garden, this in the greater number of cases would probably be the best choice. While at its best in mid-June, it gracefully blooms again in August and September. There is a shade of cherry in the bright carmine

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AN ATLANTIC BOOK
Published by Little, Brown & Co.

ALPINE DIANTHUSES

[Continued from page 256]

flowers, and the petal reverses are buff. They are borne one or two on stiff stems of three to six inches. Unlike most of its race, the neglected pink tends to dislike lime. It is a tap-rooting species, which in nature often sends out runners, but in the garden seems rather to broaden its tuft of low grassy leaves. Light stony soil in the sun will please it, or it can be the glory of a moraine.

Dianthus glacialis, the ice pink, is a temperamental species perhaps more beloved for its elusiveness than for any outstanding exquisiteness. While the ice pink can be made very happy in gritty sand and peat, either in moraine or in well-drained rock pocket, I believe its variety *neglectus* will bring more joy. Those among you whose hearts turn to miniature jewels may choose another form of *D. glacialis* in *D. freynii* or *D. microlepis*, two wee treasures particularly precious, though hardly distinguishable from each other. They form neat little mats of soft, rather broad, leaves, the former blue-gray, the latter green. The light pink or blush flowers are held close to the foliage on short stems of only an inch or two, and come in June. These are compact little tufty plants, rarely more than six inches across, delicate, dainty, and charming for either moraine or choice rock pocket. Greece sends us another small and beautiful miniature in *Dian-*

thus pyridiculus, somewhat after the habit of the maiden pink, but infinitely more dainty and compact in its gray-green cushions and bright pink blooms that edge so delightfully over the top of a rock from July through September.

Dianthus brevicaulis and *D. haematocalyx* are two rather similar pinks in the manner of their close cushions of stiff and sharp flat leaves, and the formation of their blooms. They differ, though, in the manner of carrying their flowers, *D. brevicaulis* holding them singly on the stems, while its sister plant bears them in a loose spike of three to five through July. The red calyx is prominently baggy, and the large toothed blooms a pinkish purple with bearded throat, and buff reverse. *D. brevicaulis* is a rosy mauve.

The *Dianthus* family may be propagated from cuttings taken with a heel, or very easily grown from seed sown in the usual manner. I like a surfacing of sharp sand for all alpine seeds — it seems to help a little against the dread damping off. The family hybridizes rather readily, and with a few good forms growing in the garden there is infinite interest in the possibilities of natural hybrids. *D. alpinus*, *D. glacialis neglectus*, *D. callizonus*, *D. sternbergii*, *D. sylvestris*, and *D. caesi* are all known as good parents, while others mentioned in this article hold much promise.

WHAT KIND OF GARDEN?

[Continued from page 237]

view of the fact that there are few who can reproduce the effects of nature and have them appear natural. The ideal development, if one had space enough, would be the segregation of the ground into formal and informal portions, so that the spirit could find refreshment for every mood. If the owner is a person who finds his greatest satisfaction in the culture of individual plants, let him have a place set aside for his human weakness (and it is a lovable weakness, too) or let him restrain himself to the use of such as will find a place in his design. But above all, he should allow the hand of man to create the fullest beauty of which it is capable. The garden possessing harmony of design affords content and restfulness throughout the year, for the foundation of its beauty is deeper than the happy accident of planting or massing of colors, or the adventitious effects of seasons.

To construct a sweetly reasonable garden one must begin by laying down the axial lines or skeleton of the design. The first

and foremost step of this process should be to determine the most agreeable views, or the longest distances, and to take advantage of them to create vistas. If one has a vista in one's garden, marked by a terminating object or a view at the end, preferably seen from a main door or window or other important point, the plot takes its place at once in the category of the gardens of intelligence. The method of the great Le Nôtre, who constructed the gardens of Versailles, consisted in cutting an *allée* through a wood; he cut, in fact, a whole system of *allées*, connecting various points of interest, so that his gardens were made up of a series of vistas, terminated usually by upspringing fountains. The effect of these formal lines was enhanced by the fact that they passed through bosquets, — places of relaxed formality, — and the contrast heightened the dramatic power.

Whether our gardens be large or small, we can learn a lesson from Le Nôtre. His principle of limiting the lateral vision to produce an



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Andrew Wilson
Dept. B9
SPRINGFIELD, NEW JERSEY

WHAT KIND OF GARDEN?

[Continued from page 257]

effect of great extent is a useful one, whether our view stops at the end of a small lot, or whether it is extended to a distant scene without the boundaries that give us a sense of worlds beyond. The vista is the most unified of all landscape compositions, the most definite; wherever it is present there are character and distinction. It is of such importance that it deserves special consideration by itself, and a foundation will perhaps be laid for gardens of intelligence if the discussion here does not go beyond this one element.

Although the lines of the vista suggest formality, it may be carried out in informal planting. The degree of informality that may be achieved is shown in the illustration of the broad lawn beneath the rows of orchard trees. By using different materials the vista may be adapted to any variety of landscape treatment. In a spacious scene the emotional power of a long view through overarching trees is comparable to the effect of a Gothic cathedral. In a more intimate landscape the vista still gives a feeling of distance, while offering an easy direct path for the eye along its length and an invitation to proceed toward a closer view of the terminating feature at its end.

When one has decided upon the location of the vista and the effect to be achieved, the next consideration is the choice of material from which it is to be made. Selection of the enframing plants will be guided by the character of the ground and the style of the house, the formality or informality of the treatment as a whole. Whether the eye follows a walk or a road, an avenue or an allée, depends on the scale of the layout. An avenue of trees is an effective addition to the necessary roadway. The trees may be clipped to a formal shape, or allowed to grow naturally. Such examples as poplars, cypresses, yews, lindens, elms, hawthorns, or plane trees, readily suggest themselves. Or, supposing the scale to be that of a small garden, we may have a turf panel lined by an informal shrub planting, or a paved walk between flower borders and hedges. A vine-covered pergola, a rose arbor, a pleached alley — these are more architectural means of outlining a vista, and they may always be kept to a definite size or shape. On a hillside garden a long series of steps, planted on each side by cypresses, for example, suggests the Italian treatment. It is the repetition of accents that makes the rhythm of the vista, the balanced masses vanishing in a straight line toward the horizon.

The focal point at the termination of the vista must be worthy of its place, since all other objects in the landscape are shut out in order that it may dominate the view. It must first of all be in the right scale. In a small garden it may be

in the form of a sculptured figure, a fountain, an arch, a seat, or a shelter of some sort. Often a sundial or bird bath is adequate to mark the point. Again it may be a distant view of the sea, a hill or mountain, that constitutes the attraction. One of the most successful terminating features that I have seen in a small garden was a gate, which happened to be at the boundary of the property and gave on to the open country beyond; it served the double purpose of marking the end of the path and at the same time inviting the wayfarer to further adventures in the distant land ahead.

Another element to be considered is the effect of light and shade. It is desirable to have units of shadow and units of sunlight in all garden designs. In the case of the vista the path itself is frequently shadowed, and therefore the contrast of sunlight at the end is doubly valuable. Often a bright open space takes the place of any terminating feature, for in itself it is sufficient to attract the spectator toward it. Whatever the focal point may be, its effect will be greatly enhanced if strong sunlight is allowed to strike it. A white sculptured figure against a dark background of green makes a dramatic climax with the light upon it.

On all counts, then, the vista is a distinguishing mark of the garden of intelligence. It has the power to modify the apparent extent of the ground, to push back the boundary line. It gives a sense of space, a glimpse of distance, a lift to the imagination. It shows that the garden has been planned with forethought, that full advantage has been taken of the site. Such a feature is worth some study on our part if our gardens are to compare favorably with those of other lands.

Having seen how France displays her predominant intellectual traits, and England her romantic leanings, we begin to wonder what our own gardens reveal, and whether the ideal style for our country has yet been reached. We need more awareness of garden harmony; we need to look at our landscapes with a new eye and ask ourselves if we are proud of them, or, if there is room for improvement, to use our brains to effect it. For if, as Santayana tells us, 'We may measure the degree of happiness and civilization which a race has attained by the proportion of its energy which is devoted to free and generous pursuits, to the adornment of life and the culture of the imagination,' then we may surely measure the degree of happiness and civilization which a race has attained by the beauty of its gardens. For gardening is a free and generous pursuit, devoted to the adornment of life and the culture of the imagination.

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September, 1931

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September—An Ideal Time To Plant Rock and Other Hardy Plants



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Muscari Botryoides Alba (Pearls of Spain)	.80	5.50
Jonquil, Single Sweet Scented	1.15	8.00
Muscari Armeniacum (Grape Hyacinth)	.50	3.50
Snowdrops, Single	.50	3.50
Scilla Sibirica (Blue Squills)	.70	4.50

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Dreer's Autumn Catalogue

pictures and describes many other varieties of Bulbs for rock gardens. Also choicest varieties of Hyacinths, Tulips, Narcissus, etc., for indoor culture or planting in the garden. And seeds and plants of Hardy Perennials for autumn planting.

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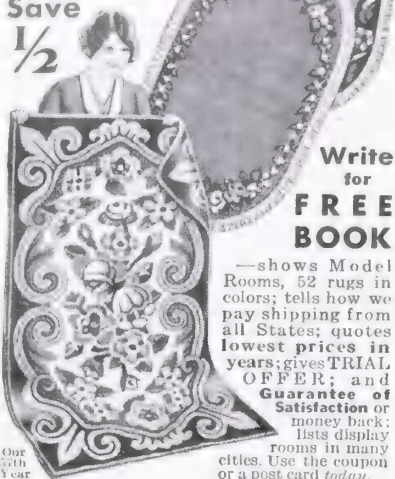
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A COLLABORATIVE PROBLEM

[Continued from page 204]

strong unity of design and a delightful sense of privacy.

The planting has been kept very simple in character, by using mostly material appropriate to the type of architecture selected, and to the region. Tall, narrow cedars have been grouped at several corners, or used singly in reentrant angles, to contrast pleasantly with the low rambling lines of the houses. White pines have been deliberately planted to have a casual and natural appearance, but placed with the greatest care to shut off views of the garage doors from important windows and doors in the living quarters. At other points lilacs, always associated with Cape Cod houses, have been grouped, and about the terrace wall wild roses of various kinds were used to merge the more finished parts of the design into the natural 'old field' growth about it. One large elm was planted to the south of the main house, to show above and break the roof line from the drive and to shade the windows and terrace from the summer sun. Several smaller elms have been used behind other buildings of the group, and these will eventually canopy it, adding considerably to its Cape Cod village atmosphere.

As to the interior and furnishings, the same feeling has been preserved throughout. The rooms are largely paneled, some with lovely old pine collected from an old house in New Hampshire. The interiors, and the wood and iron details, were of course designed by Mr. Keefe, but Mrs. Hutchins personally arranged for the painting and finishing, and herself selected all wallpapers, hangings, fixtures, and the very lovely Colonial furniture which does so much to preserve the flavor established in the general character of the architecture.

The value of a preconceived plan which takes into consideration the interior arrangement of the house and its relation to outside areas is quite apparent in the working out

of this design on the ground. For reasons of economy, it has been necessary to build this group piecemeal, the main house and garage coming first and the guest house and stable wing second. As regards the outside features, the road and general grading were of course of primary importance, and were carried out while the main house was being built. The addition of the small paved terrace to the west of the living-room was a matter of economy in disposing of cellar excavation, as well as being very desirable to tie the house to the sloping terrain, so this was also built without delay.

The next outside feature constructed was the wild garden. Its site had been used originally for a miniature quarry and later for a dumping ground, and its condition was deplorably messy. Being close to the porch outside the living-room, it was the obvious next step.

All the nonessentials among the proposed outside features have still to be built, but having been carefully considered in the original design, they can come along in due course and yet fit into the general scheme, as do the final pieces which complete a picture puzzle. The proposed lower terrace is desirable, further to settle the house on the side hill and to give a wider area of finished lawn before merging into the existing cedar-strewn field beyond. The little formal garden will give the owner a place to grow the typical garden flowers which are inappropriate to the present wild garden, and will be a pleasant feature to look into from the living porch and from the sunny paved terrace, to which it is intimately related by its position in the general scheme. Thus some years may elapse before the original scheme becomes an accomplished fact, but the fact that it was conceived and worked out as part of the elementary task of locating the houses assures the owner that it will fit the ground and harmoniously fill out the picture.



The pool in the wild garden has been constructed near an outcropping ledge

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New York School of Design
625 Madison Ave.

October 24-31
NEW YORK CITY
Home Making Center
Grand Central Palace

November 4-18
PHILADELPHIA
Philadelphia School of Design for Women
Broad and Masters Sts.

November 23-December 5
CLEVELAND
Cleveland School of Art
11411 Juniper Road

December 9-23
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Society of Arts and Crafts
47 Watson St.

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HOUSE BEAUTIFUL
8 Arlington St., BOSTON

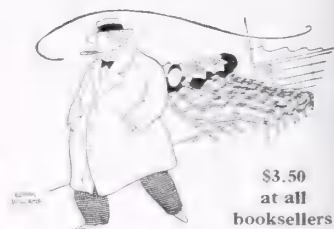
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Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THE making of beautiful glass is a great art, and every once in a while my American heart swells with pride when I come across some new and unusual achievement on the part of our present-day American glassmakers. Here (Figure 1) are a pair of vases which for design, texture, and beautiful color can hold their own with the best of some of the most famous glass of



Fig. 1

the past. The pair in the photograph are an exquisite ivory color, but the same vase may be had in amethyst, French blue, celadon green, which is opaque, or in a transparent green; and it would be difficult to say which is the most attractive. They are 11" tall, and cost the low sum of \$4.75 each, express collect. — MARI S. BARLOW, Inc., 437 Madison Avenue, N. Y. C.

If you are making up your Christmas gift list early, or you want to find something really lovely and different for a fall wedding present, look at the same time your purse is

somewhat limited, I think you will be much intrigued with the piece of Danish silver shown in Figure 2.



Fig. 2

This is a bread or cake knife, perfectly proportioned and beautifully designed, with the new cactus motif at the base of the handle. It is sterling, of course, made by hand by a great modern craftsman, Georg Jensen, and it would be a welcome addition to any silver chest. The knife is 10½" long, and costs \$10.00, postpaid. — GEORG JENSEN, 169 West 57th Street, N. Y. C.

THESE very modern pewter ash trays, Figure 3, were designed by Pola and Wolfgang Hoffmann,

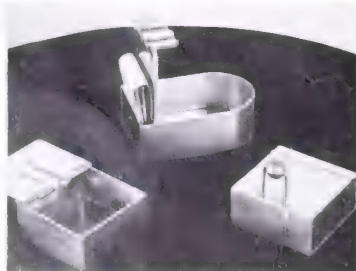


Fig. 3

which, of course, accounts for their unusual style and charm. The little box, shown both open and shut, is a very practical gadget, especially for bridge or dining tables, since it can so easily be closed upon unattractive stubs and ashes. The other design is also a practical one, with a slot at the back to hold a package of matches, plenty of room for ashes, and a rest for two cigarettes. The box measures 2" square by 1" high and the larger ash tray measures 3" x 2" and stands 3" high. Either design costs \$5.25, which includes postage. — MAPLE, CHINTZ, AND PEWTER, 99 Mount Vernon Street, Boston.

JUST at this time of year when we are planning to furnish a new apartment, or refurbish the old, the need



Fig. 4

for one or more little occasional tables is sure to crop up; for there is no piece of furniture more useful and at the same time more decorative. I became quite excited the other day when I came across the little table shown in Figure 4, for I consider it a remarkable find. It is a

reproduction of a delightful Federal American piece; is made of solid mahogany, beautifully grained, and has all the nicety of detail one finds usually only in expensive furniture — the fluting around the edge of the top, and on the legs, and the small brass claw feet. It stands 19½" high, the top is 15½" x 25", and the cost \$11.50, express collect — prepaid within one hundred miles of New York. — THREE NEW YORKERS DIVISION, HAMMACHER, SCHLEMMER & COMPANY, 145 East 57th Street, N. Y. C.



Fig. 5

ALTHOUGH I can find no name for these little pieces of creamy pottery imported from Italy (Figure 5), they are not only lovely as ornaments, but may be put to many practical uses. The larger one, for instance, makes a perfect container for jelly, marmalade, or mayonnaise, and the smaller one for mints, nuts, or to use on one's dressing table to hold odd trinkets. The larger piece measures 4½" high and the plate 7" x 6", and comes in plain ivory color only. The smaller piece measures 3½" high and the plate 5½" x 4½", and may be had either in plain ivory or, as illustrated, with a narrow black

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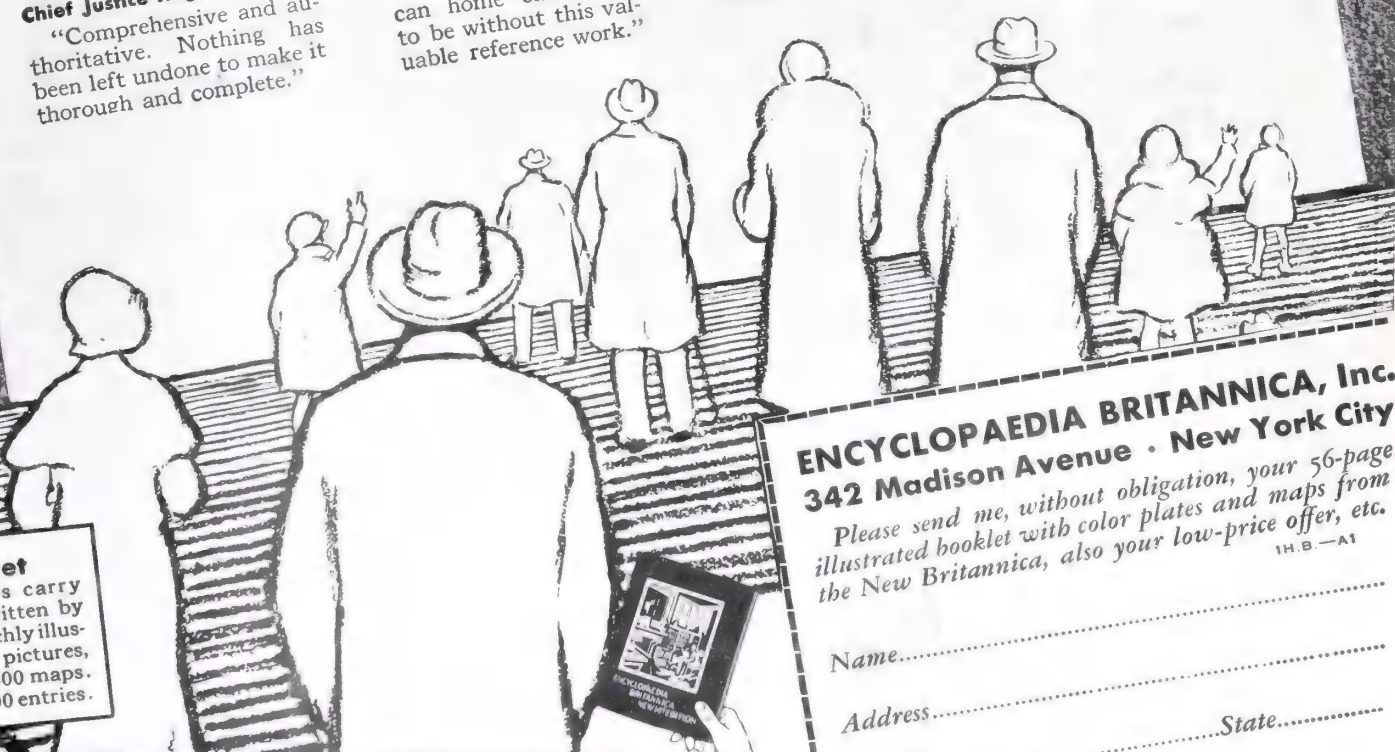
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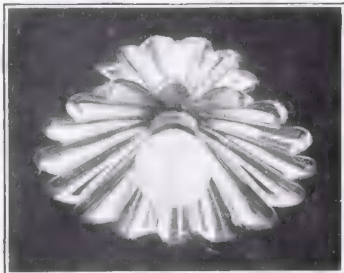


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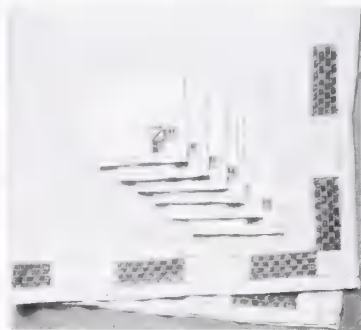


Fig. 6

WE in this country are already to a
certain extent familiar with Rus-
sian Soviet literature, art, and
music, but we know less about the
really remarkable work which is
done in handicraft by the Soviet
Union. Most of the work is done
by peasants and those living in
small cities far from the large urban
centres, and some of their most
beautiful products are their linens.
The luncheon cloth and napkins
(Figure 6) which I found in a
Russian shop are characteristic of
the work done by these peasant
women. The linen is a fine heavy
quality, and the work exquisitely
done. These cloths, which are 54"
square, may be had in color com-
binations of blue and tangerine,
blue and rose, green and orange, or
terra cotta and lemon yellow. The
cloth with six napkins costs \$9.50,
express collect. — RUSSIAN BAZAAR,
642 Fifth Avenue, N. Y. C.

ONE of the most difficult things to
find for children, it seems to me, is
appropriate silver, for while it
must be childlike in character, it
must not be tainted with 'cuteness,'
and it must have enduring quality.
A famous silversmith, Arthur J.
Stone, has recently made some per-
fectly beautiful pieces of silver for
children, three of which are shown
in Figure 7 — fork, spoon, and
pusher. These, of course, are made
by hand, in a lovely soft burnish,
and are decorated with a naïve cut-
out figure of an elephant, a bunny,
or a squirrel. Each costs \$4.75, and
25 cents extra should be added to
cover postage. In plain silver,
without the design, they cost \$3.50
each, with the extra 25 cents to be
added. Mr. Stone has also made
some delightful napkin rings, deco-
rated with animals, which may be
ordered from the same shop. —
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Fig. 7

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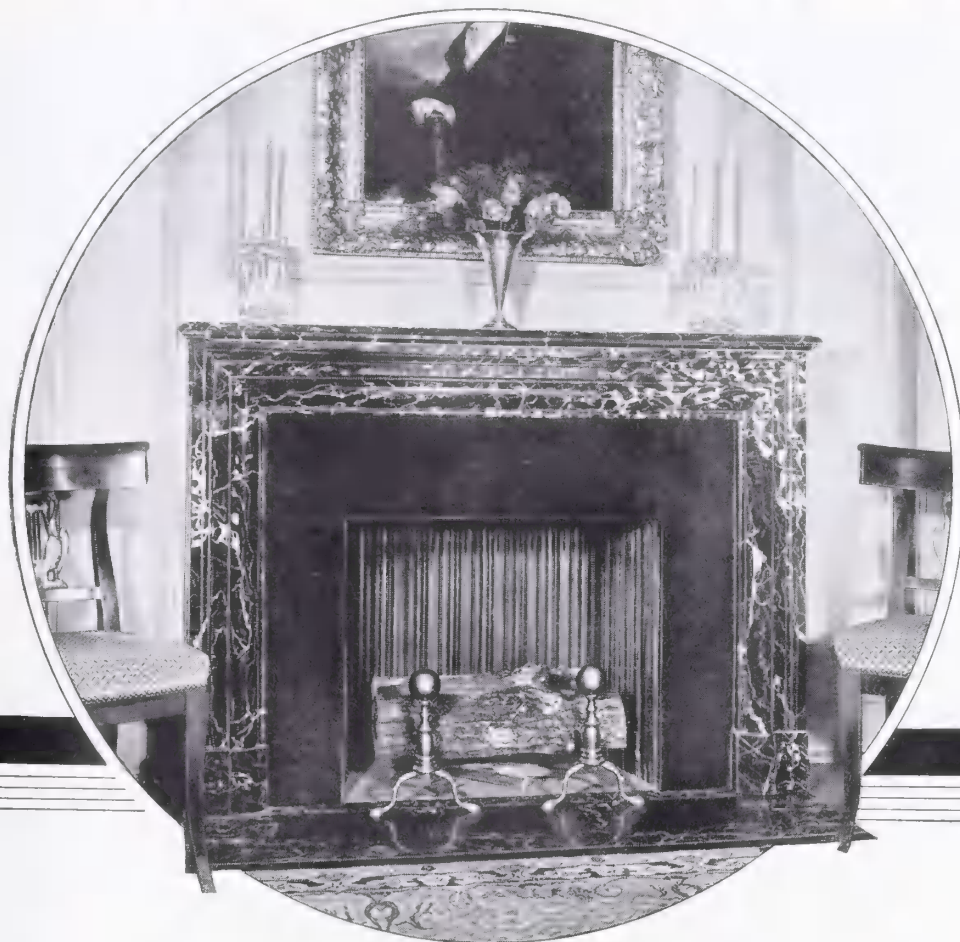
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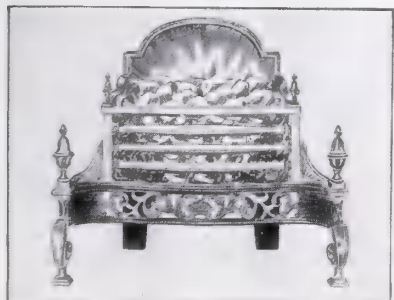
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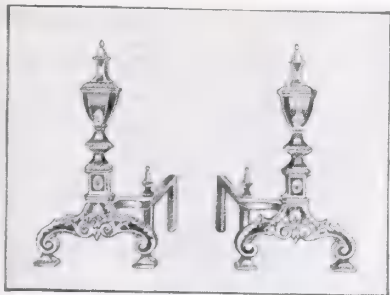
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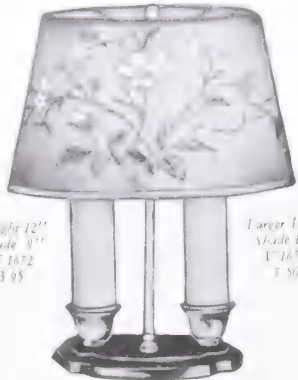
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You will search far and wide before you find a more adaptable lamp than this. In living room, den, bedroom or hall, it is quite in keeping with its surroundings. New, different and wholly charming — a lamp you will want.

Gun metal base with brass fixtures — oval paper parchment shade, hand decorated. Larger lamp has 5 in. finele and adjustable shade.

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DRUM TABLE \$15.75

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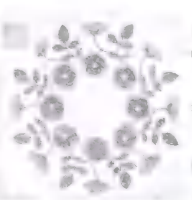
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\$5.00 a pair, prepaid. Singly \$2.75

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39 Newbury St. Boston, Mass.



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BAY 14-19 — \$25.00
to \$38.50

20-24 — \$35.00 — \$10.00
— \$14.50

See for Value

Practical Patchwork Co.

200 Broadway, New York
1100 N. Main St., Boston, Ind.

IT is not a bit too early to consider the annual Christmas-card problem, and if you want a solution that is distinctly individual I suggest the mounted etching shown in Figure 8. This is one of a set of



Fig. 8

twelve charming etchings of Venice by Rouargue, mounted on brown Dutch paper which makes an excellent background for the sepia prints. The mounting forms the envelope which is folded over and sealed with Christmas seals or sealing wax. The cost of the set of twelve different etchings is \$1.75, postpaid. — FLORENCE NESMITH, 138 Market Street, Lowell, Massachusetts.

NEWS of good things to eat is always pleasant, I think, and these particular goodies of which I am going to tell you are really the best of the kind I have ever eaten — pistachio nuts and almonds from Syria, and a Syrian candy which is perfectly delicious. The pistachio

nuts derive their unusual flavor and richness from the fact that they are dried naturally in the sun for two days after picking, and are taken only from the best trees. No gum or starch is used in preparing them, — only natural salt, — and the difference between these nuts and the common 'garden variety' of pistachio nut is remarkable. The almonds, too, are unusually good. The candy is in flat cakes, which look much like pralines, and is made of sugar mixed with almonds and pistachio nuts — a true Oriental delicacy. These dainties come in boxes covered in Cellophane to preserve their freshness. The pistachio nuts cost \$1.20 the pound, postpaid; the almonds and candy, \$1.35 the pound. — CROWN IMPORT COMPANY, 276 Fifth Avenue, N. Y. C.

ONE of the most fascinating little shops in New York specializes in boat models and all the necessary equipment and gadgets for making such models, and there I found, the other day, a gallant clipper ship



Fig. 9

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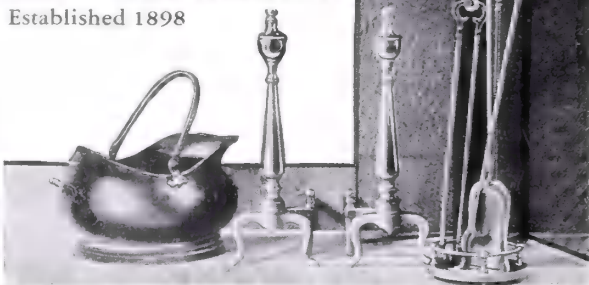
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● Chrom Metal
Ashtray
Diameter 5"
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Hepplewhite Shield Back Dining Chair

Period 1770. Built of highest grade solid mahogany. Top rails to back and front of seat are serpentine. Has five nicely grooved splats, center one erect, the side splats gracefully curved, all taper and end in attractive mould, which is beautifully inlaid with fan-shaped and half-circular line holly. Front of shield beaded. Has stretcher base, tapering front legs with spade feet, and back legs gracefully concaved. Size: height from floor to top of center back 37½ in., depth of seat 17 in. Covered with tapestry, damask, velour or hair cloth; finished with brass nails. Samples of cover on request.

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—Antiques—

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Chair—sturdily built of natural beech, lightly shellacked, colored rush seats — \$8.00 each. If chairs are finished similar to table — \$10.00 each. Upholstered seats \$2.00 extra. Express prepaid.

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Shade hand painted in natural colors, sails and rigging on ships raised, actually giving ship model effect.

In either fishing schooner or Star boat designs.

The Nouveau bronze base is a copy of the famous statue *They that Go Down to the Sea in Ships*, located at Gloucester, Mass.

Complete lamp with shade 15" high.

\$17.50 Complete with 10" shade. Prepaid in U. S.

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neath. The bowl revolves automatically while the beater remains stationary, thereby assuring a thorough mixing. When finished, the motor tilts back, allowing the beater to drain into the bowl. There is nothing to hold or adjust and it runs silently, a lever at the base controlling the speed. The pale green glass bowls measure 9" and 6", the reamer bowl with removable beetle-ware reamer 7", and the whole machine stands 15" high. The price is \$24.75, which includes expressage in New England. Elsewhere express will be collect. — B. F. MACY, 474 Boylston Street, Boston.



Fig. 12

THERE is no more priceless possession than an old family portrait or photograph; they grow more precious as time goes on, and the one member of the family fortunate enough to possess them is often envied by the others. In the case of early daguerreotypes or tintypes there were, of course, no dupli-

cates; but now beautiful and true copies may be made from the old original. An artist in a little town in California makes this her special work; she copies old pictures with great distinction and charm, and is very successful in reproducing from prints which are faded or even badly scarred. These are then placed in suitable frames of her own design. In Figure 12 is a reproduction of an early daguerreotype in a frame, the 'Mayflower,' which is very appropriate to this type of picture. The first print, complete with this type of frame, costs \$25.00; duplicate prints, framed, \$8.50 each, and duplicate prints unframed, \$4.00 each. The artist guarantees excellent care of your own photograph while it is in her possession. — KATHLEEN DOUGAN, THORNBURG VILLAGE, Berkeley, California.

IF you enjoy doing cross-stitch embroidery, I suggest that you invest in a few of these 'one wipe' or finger towels (Figure 13). They are always useful articles, and the patterns shown are simple to work and yet very effective. The hems may be finished with an Italian fringe or with different arrangements of blanket stitch as illustrated. The

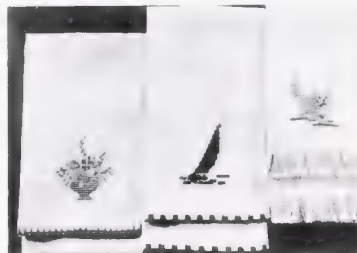
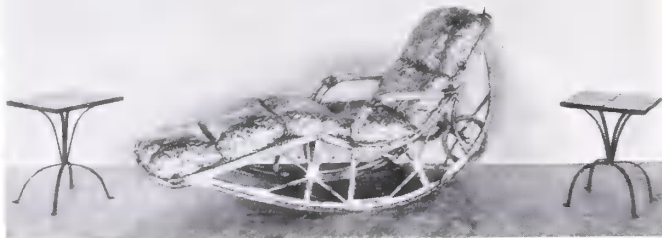


Fig. 13



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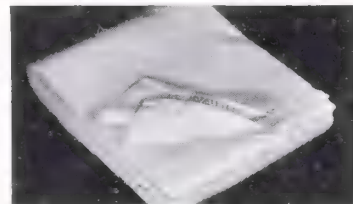
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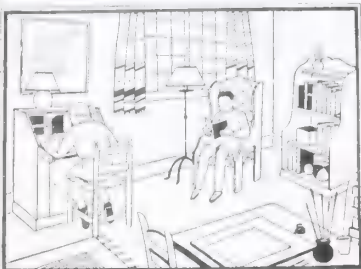
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silhouette ship pattern to be worked in black costs 25 cents and the other two 35 cents apiece. Black thread for the ship is 5 cents, thread for the buff-colored kitten 30 cents, and 40 cents for thread to work the blue basket of colored flowers. The firm, fine white linen is 18" wide and costs \$1.25 a yard, or can be bought towel size, 9" x 16", or 35 cents apiece. If you prefer colored linen, 12" x 16" towels, machine hemmed, in orchid, yellow, blue, peach, green, rose, or white, can be had at 50 cents each. All prices include postage and materials can be ordered separately. — EMMA A. SYLVESTER, 462 Boylston Street, Boston.

WHEN I first saw these delightful little boxes (Figure 14) I thought that here, of course, were hatboxes to house the new Empress Eugénie hats that everyone is talking about and some of us have been brave enough to blossom out in. But on second thought I realized that they were a little small, although they would have fitted the original hats of the period beautifully. It develops that they are darning boxes, and I can imagine that darning

would be quite good fun with this frivolous bit by one's side. They are of heavy cardboard, painted by hand, with a flower or fruit border and a velvet ribbon handle, and come in turquoise, jade green, peach, and shell pink. Not the least of their charms is the lining in each; some have delightful marbled paper and some quaint figured patterns. They are 5 1/4" high, and each costs \$3.85, postpaid. — MARY CAMPBELL STUDIOS, 18 Clinton Street, Brooklyn, New York.

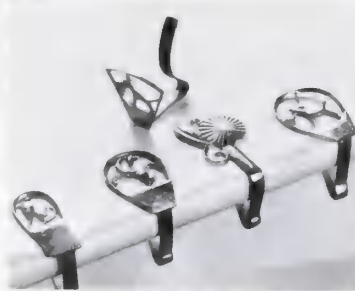


Fig. 15

ALL of us know there are certain moments in a bridge game that try men's souls; and it always seems to be in one of these moments that the table cover adds to the general excitement by slipping. Here, however, in Figure 15, are a collection of the most ingenious little devices to hold a cloth firmly in place — clamps of pewter which slip over the edge of the table, so that the little design lies flat. It occurs to me, also, that when next summer comes around they would be very useful to hold in place a cloth on an outdoor luncheon table, so that the breezes would not



Fig. 14

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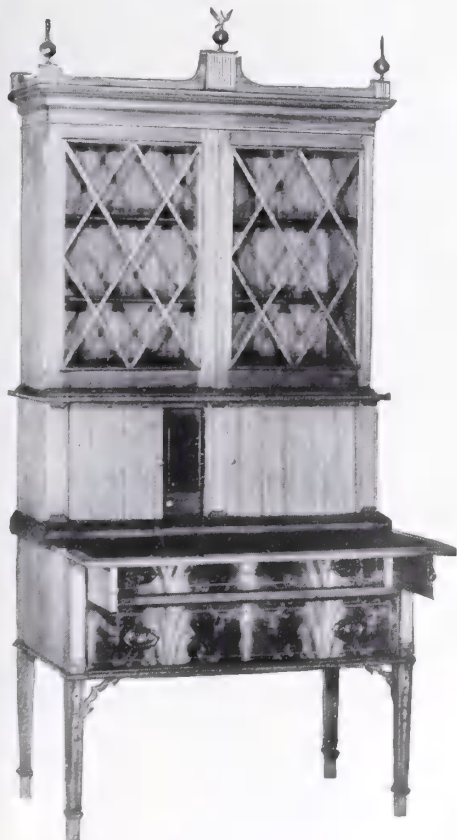
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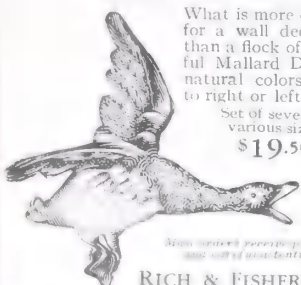
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cluding an amusing mouse, horse,
wire-haired terrier, and a Scottie,
cost \$1.75, postpaid; the flower
design, \$1.65, postpaid. — PITT
PETRI, INC., 378 Delaware Avenue,
Buffalo, New York.



Fig. 16

NO matter what the prevailing
mode of decoration, I should at
once have singled out this lamp
(Figure 16) as being a very perfect
piece, though it also happens to be
particularly suited to the Direc-
toire interiors which are so much
in vogue at present. The base of
the lamp is a rich ivory banded
with gold, and with clusters of
gold grapes at the handles. The
shade is of ivory parchment bound
with gold and has a border of
grapes and leaves designed in black
and gold. The base may also be
obtained in pale blue or orchid,
but I think there is something

unusually lovely in the combina-
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The lamp stands 17" high and the
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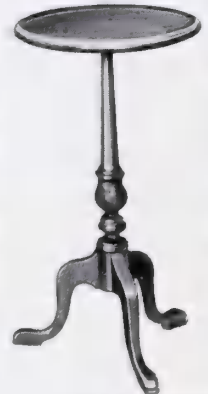


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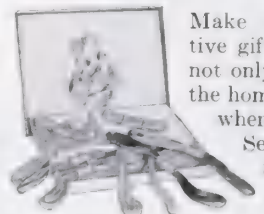
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ling facts and names in his article.

Read

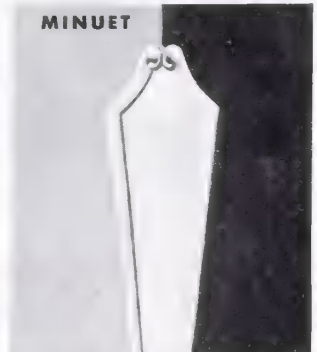
All in the Congressional Family

October Atlantic Monthly

40c at all newsstands

Good-bye to Silver Tarnish!

HERE'S STERLING SILVER THAT NEED NEVER BE RUBBED OR POLISHED



Imagine owning sterling silver that you need never rub or polish! Imagine finding every piece of your flatware fresh—untarnished—after day, year in and year out! Candlesticks that keep their lovely lustre, without tedious cleaning. Tea and coffee sets, dressing-table silver—always gleaming—free of tarnish. You've wished for such a miracle, and now here it is! By a wonderful new process called "Palladiant," International Sterling has banished silver tarnish. The beautiful sterling silver shown here needs no more cleaning than

you'd give glass or china. With ordinary care, it will stay like new—through the years!

Ask your jeweler to show you the new Palladiant-processed sterling silver in the Orchid, Minuet, and Fontaine patterns.

And remember, there never was a better time for buying sterling silver than right now! Prices of International Sterling have been reduced as much as 33 1/3 to 50%. The Palladiant-processed sterling silver is not expensive . . . you'll pay no more for it than you formerly paid for sterling silver in the regular finish! Just look, for instance, at these low prices . . .

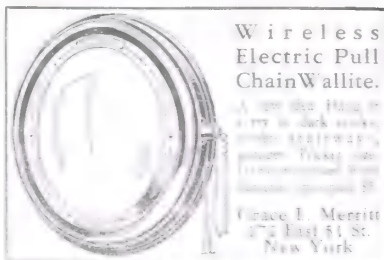
	<i>New low prices of Minuet in the regular finish</i>	<i>Prices of Minuet finished by the Palladiant process</i>
6 teaspoons . . .	\$ 7.50	\$10.00
6 salad forks . . .	12.00	14.50
6 dessert knives . . .	18.00	23.00
6 dessert forks . . .	17.00	20.75
6 butter spreaders . . .	11.00	13.50

For further information and complete price lists on the International Sterling patterns shown here, write for the new Palladiant booklet. It is free. Address a card to the Fine Arts Division, International Silver Company, Wallingford, Conn.

INTERNATIONAL STERLING A PRODUCT OF INTERNATIONAL SILVER COMPANY • FINE ARTS DIVISION • WALLINGFORD, CONN.

A black and white illustration showing a person in a crouched position pulling a sled. Three dogs are harnessed to the sled, pulling it forward. The scene is set on a flat, open ground.

GRENFELL LABRADOR INDUSTRIES
425 Madison Ave. New York City
Parade Island Shop:
1631 Locust St. Philadelphia, Pa.



W. H. Wadley Company

base is of marble with brass stem supporting a glass bowl which comes in either a soft green or a rose. The 9" parchment shade may be decorated in either green, rose, or gold, and the lamp complete, standing 13" high, costs \$12.50.

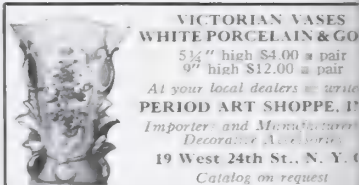
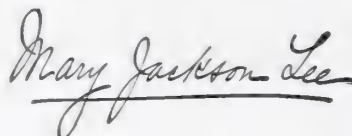


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20 Madison Avenue NEW YORK

Unusual!

37 Allen Street New York City
Send for our NEW 48 PAGE CATALOG H41

finest quality of material, these towels come in lovely pastel shades with borders of deeper tone which make a charming contrast to the black embroidered silhouettes. The colors available are pink, blue, lavender, green, gold, and peach. The set consists of two bath towels 24" x 44", two face cloths, and one full-sized bath mat, and costs \$12.00, postpaid. If purchased separately, the bath towels are \$36.00 a dozen, face cloths \$6.00 a dozen, and bath mats \$4.75 each. All prices postpaid. — WALPOLE BROTHERS, INC., 587 Boylston Street, Boston.



At the Sign of the Heathen Dog
THE FINEST AND OLDEST IMPORTERS
IN THE PACIFIC NORTHWEST
Send for illustrated booklet
University St. at 5th Ave., Seattle, Wa

avoid the pitfalls of building . . . us
The BETTER HOMES MANUAL
 Edited by Blanche Halbert
 800 pages, 54 illustrations — \$3.00
 Authentic information on problems of
 financing — construction — finish
 — furnishing — equipment
 The University of Chicago Press

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922 Montgomery Avenue Narberth

"AT last we have a biography Webster which ranks with the very best lives of American statesmen yet written — with Schurz's Clay, with Bruce's Franklin, and with Beveridge's Marshall." — Allan Nevins in *The Saturday Review of Literature*. Two volumes in box. \$10.

Published by
Little, Brown & Company, Boston



All you need is **SOME COZY CORNER...**

That is space a-plenty for the compact console of the Wurlitzer Residence Pipe Organ. It fits where a grand piano fits. An alcove is large enough, or an entrance hallway—any charming, cheerful place. Your home has such a spot.

The Wurlitzer Residence Pipe Organ makes pleasant home-hours. No other music equals the varied loveliness of the music this organ creates. It gives the simplest songs and the grandest symphonies thrilling, full expression. It dashingly interprets the sparkling rhythms of current dance melodies.

Actual inspection alone can show you all the wonders of the Wurlitzer Residence Pipe Organ. Come to the studio nearest you. Play the organ yourself—note its instant response to your mood. Select a music-roll and listen to the perfect re-creation, which makes the great artist playing seem actually there at the console. Studios in New York, Buffalo, Chicago, Cincinnati, Detroit, Los Angeles, and Pittsburgh.

**The price—
\$500 and upward**

An interesting brochure, with photographs of installations, may be obtained from any Wurlitzer store.

WURLITZER
Residence Pipe Organ

What is a fair price for fine China and Glass today?

Here we are known the world over for the quality and beauty of our importations and fine domestic products.

Here we are offering designs and patterns to be found nowhere else in America.

Here we are, even in these times, continuing to satisfy a most exacting, most discriminating clientele.

What must the answer then be to the question, "What is a fair price for finest china and glass today?"

Obviously, the prices you gladly pay at Plummer's! After all:

"Price is only what you pay;
Value, what you get"

One of our most treasured possessions is our reputation for fair price!



A pattern of distinct charm, on Wedgwood China. The border is Florentine on a background of jade green, or dark blue, or yellow, if you prefer. Carried in complete open stock. Dinner Plates \$45 doz. Tea Cups and Saucers \$40 doz.

Wm. H. **Plummer** & Co., Ltd.

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NEW HAVEN, CONN.
100-102 Chapel Street

Near 5th Avenue

HARTFORD, CONN.
256 Farmington Ave.

[For further information about items
mentioned see notes on page 277]

WHAT'S NEW



IN THE BUILDING FIELD

● In order to obtain absolutely correct and authentic woodwork for different types of houses it is no longer necessary to have special woodwork designed and manufactured. *Correct Woodwork for the Colonial Home, Correct Woodwork for the Spanish Home, and Correct Woodwork for English and Norman French Homes* are three very interesting booklets describing the characteristics of these various types of architecture and showing illustrations of mantels, bookcases, and other cabinetwork, as well as doors, blinds, and outside woodwork, which may be ordered ready-made in stock sizes. Not only do these faithful reproductions of authentic designs assure the home builder of getting architecturally correct woodwork for his house at reasonable cost, but the illustrations give him a chance to see and compare a wide variety of designs. Published by *Morgan Woodwork Organization*.

lath which serves as a plaster base. This insulating plaster base is practically indestructible and, as it will not warp or shrink, it reduces plaster cracks to a minimum. The insulating material is made from flax fibre containing millions of air cells, which makes it possible to apply Bi-Flax to curved surfaces and corners. A product of *Flax-linum Insulating Company, St. Paul, Minnesota*.

● A booklet full of suggestions for those who are building or remodeling is *Walls and Ceilings of Character*, which describes the various uses to which Upson Board may be put. This wall board is made of wood fibres fabricated under enormous pressure into laminated boards of uniform thickness, longer and wider than any lumber. This board is waterproofed and also surface-filled or primed ready for painting. Although very light in weight, it is extremely strong and does not crumble when cut. This booklet illustrates a large number of interiors, some in color, which show the many interesting ways of using this material. A product of the *Upson Company*.

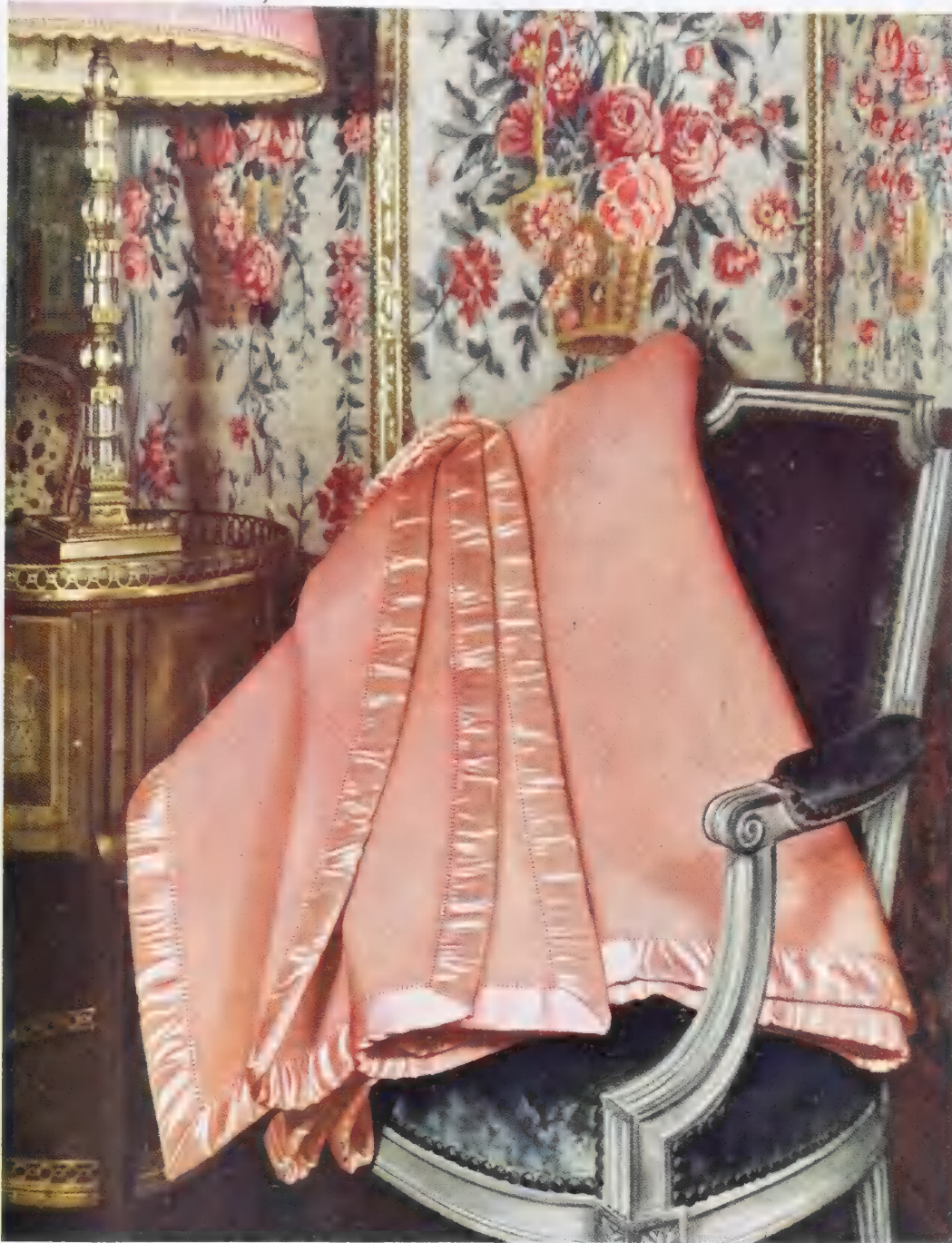
● A new building material called *Bi-Flax* has just appeared on the market — a material which combines a thick blanket of insulation, a heavy waterproof building paper, and a network of steel

IN FURNISHING

● Slipping rugs cause many serious as well as minor accidents, but there is no longer any excuse for having such rugs in one's house. A patented liquid rubber called *Rug-Sta* may be procured in cans, which, when applied like paint to the back of a rug, will prevent its slipping. This fluid contains no

harsh chemicals which might harm the rug or floor and is removed when the rug is cleaned. As it is also moth-repellent, there is an additional reason for using it on the backs of any and all rugs which have a tendency to skid. A product of *Addison-Leslie Company, Canton, Massachusetts*.

"Sleep under the North Star"



© 1931, N. S. W. M. Co. . . . Interior Decorations: Courtesy, French & Co., Inc.

NORTH STAR BLANKETS *Stay beautiful*

THE beauty of a North Star Blanket abides. No matter what you pay for it—and the price range is very wide—its original loveliness will remain for years and years. It will remain so, for it is made of purest wool and purest dyes, and so loomed that warp and woof are integrated for years and years of use.

The world is searched for the wool and the colors that go into North Star Blankets, and the standards set are so high, the

requirements so rigid—that no compromise is ever effected. Either the needs are completely met or the blanket is rejected.



Add to this superlative craftsmanship in carding, spinning and looming, in which expert supervision is ever alert, and the beauty and worth of North Star Blankets are explained.

But, why blankets, so made, may be bought, in many instances, at a moderate price level, is not so apparent. But it is so!

North Star—Wamsutta . . . North Star Blankets and Wamsutta Sheets are styled to meet the most fastidious demands of modern ensemble decoration. In quality and color they are unapproached.

NORTH STAR PUREST WOOL BLANKETS

Send us this Coupon

North Star Woolen Mill Co., Minneapolis, Minn., Dept. R5 Please send, post prepaid, copy of your North Star Blanket and Wamsutta Sheet Catalogue in Color.

NAME _____ STREET _____ CITY _____ STATE _____

Water Pipe Failures... so easy to *avoid!*

EVERY now and then many of us are confronted with water pipe troubles—generally due to rust. A reduced flow of rust-colored water is bad enough . . . completely clogged or leaking pipes are even worse. For much of the piping in homes today is concealed behind walls and under floors, where it is difficult and costly to repair or replace.

It is easy to avoid the annoyance and expense that rust causes. Have your plumbing contractor install Anaconda Brass Pipe . . . it *cannot* rust. While it costs a little more than rustable pipe (about \$75 in the average eight-room house) it is far cheaper in the end.

Anaconda Brass Pipe is a product of the largest and most experienced manufacturers of Copper, Brass and Bronze. For your protection "Anaconda" is stamped in the metal every foot. Leading plumbing contractors in every locality specialize in the installation of this quality pipe.



Other building uses where Anaconda metals save upkeep costs are described in the booklet "Copper, Brass and

Bronze in the Home." Address The American Brass Company, General Offices, Waterbury, Connecticut.

ANACONDA BRASS PIPE

Can't Rust  *Saves Money*

WHAT'S NEW

[Continued from page 276]

● Every few days a new sort of wall covering seems to be invented, and the latest is a very fascinating one made from sea shells. **Kapagold**, as the material is called, is treated to increase the natural iridescence and brilliance of the sea shells, which are prepared for easy, permanent, and durable attachment to walls and ceilings. This material may also be effectively used on smaller surfaces such as decorative panels, screens, and so forth. There seems to be something in the texture of these shells that gives a living quality to the light reflected from them, and they come in tones varying from palest silver to richest gold, and in different surface textures and patterns. It has the added advantage of being a practical wall covering, since it is highly fire-resistant and treated to ensure protection from moisture and changes of temperature. E. H.

Wardwell & Company, Inc., 101
Park Avenue, New York City.

● The process of refinishing old floors has always seemed a very complicated and discouraging one to the average home owner. A recent discovery, however, makes this arduous task very simple. **Double X** is a double-action chemical which bleaches the wood back to its original color, as well as removing varnish, shellac, wax, and dirt. Or in weak solution it merely cleans floors or woodwork. It is not inflammable, does not hurt hands or clothes or raise the grain of the wood. Applied with a mop, scrubbed with a brush or steel wool, and then rinsed, the floor is ready, when dry, for re-varnishing or waxing. A product of **Schalk Chemical Company**, 351 East Second Street, Los Angeles.

IN HOUSEHOLD EQUIPMENT

● A **Handi-Ironing Cabinet** has recently been designed which can easily be built into the wall of either new or old buildings. The chief advantages of this new device are that both cabinet and board are made entirely of metal and the board has no supports or braces. In spite of this fact the board is rigid and non-warping, and a patented turntable allows it to be pivoted in either direction when in ironing position. A fireproof compartment at the bottom of the cabinet holds the electric iron and stand. A product of **Creo-Dipt Company, Inc.**, North Tonawanda, New York.

tarnish silver. The chests or boxes of various sizes are made to fit into drawers where silver is usually kept, and if the silver is polished before being placed in the box it will remain bright and clean for an indefinite period. A product of **Associated Silver Company**, 4450-56 Ravenswood Avenue, Chicago.

● The cleaning of silver is always an unpleasant task and now an unnecessary one as well, for **Silverseal Tarnish Proof Containers** are designed to save both labor and silver. These chests are lined with flannel chemically treated to absorb the sulphur fumes which

● Cast iron has recognized advantages for a radiating surface, but one which, it was thought, was impractical for use in designing concealed radiators. However, after much experimentation a very compact **cast-iron concealed heater** has been designed which may be used with all types of steam and water heating systems. It has large air passages which permit proper cleaning, and the construction is unusually simple, flexible in assembly, and strong. A product of the **U. S. Radiator Corporation**, Detroit, Michigan.

Further information regarding the above products may be obtained by writing direct to the manufacturer

To obtain any of the following booklets, check the list below and return to us with stamps to cover charges where mentioned

- ☐ Correct Woodwork for the Colonial Home. Price 25 cents
- ☐ Correct Woodwork for the Spanish Home. Price 25 cents
- ☐ Correct Woodwork for English and Norman French Homes. Price 25 cents
- ☐ Walls and Ceilings of Character

Readers' Service, House Beautiful Corp.,
8 Arlington Street, Boston.

Please send me the booklets checked above.

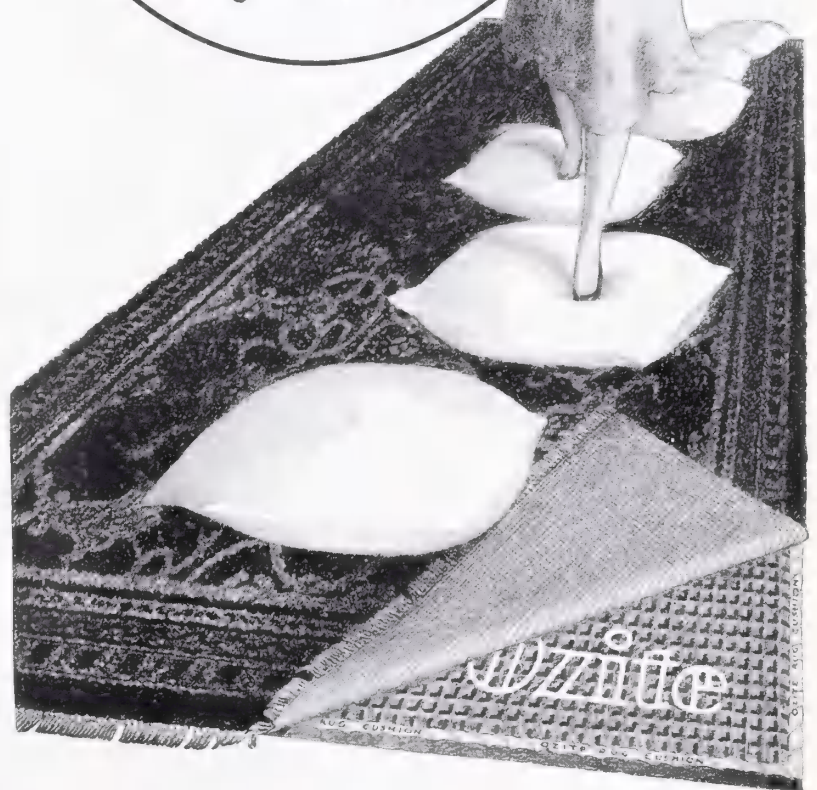
NAME

ADDRESS

Like
billowy pillows
under your feet

... when you
lay your rugs over

Ozite
Rug Cushion



Do this favor for yourself: Step into any store selling floor coverings and ask to *walk on Ozite!* Feel its thrilling softness—"like billowy pillows." Notice how it makes even inexpensive rugs seem as deep and "cushiony" as priceless orientals.

And its economy is equally remarkable. Ozite repays its own low cost by *doubling the life of your rugs!* Acting as a protecting buffer, it eliminates the friction caused by heels hammering the rug against the floor. Thus Ozite not only makes your rugs *feel* doubly valuable, but prolongs their life so they *are* worth twice as much!

It is costing you money to be without Ozite. Why not enjoy it now? Let Ozite enrich your home... increase your pride and pleasure in your rugs... save them from wear. Be sure to see your floor covering dealer—or telephone him now to deliver your Ozite Cushions.

Genuine Ozite has many advantages, so be sure you get the original. Ozite is a cushion of pure OZONIZED HAIR (not jute or vegetable fibres!) Permanently moth-proofed... made by exclusive processes that double its value. Never wears out... remains forever soft and resilient. Each cushion is taped and overcast on all edges. Sold everywhere under our guarantee of satisfaction.

BE SURE to see the name OZITE impressed on the face of every Rug Cushion you buy. This is for your protection.

Ozite

REG. U. S. PAT. OFF.

RUG CUSHION

There is only one "Ozite"—Look for this trade-mark!

CLINTON CARPET CO. HB101
Merchandise Mart, Chicago, Ill.

Please send small sample of Ozite Rug Cushion and your free booklet, "Facts You Should Know About the Care of Rugs and Carpets" ... including information on stain removal.

Name

Address

City..... State.....

GREEN weeping willows trail long fingers into the canals at Tigre, as gay little holiday craft sail along. French, English, Germans, Chinese, Americans—all have sailing or motor yachts there, for the Argentine is a cosmopolitan country, and very gay on sunny week-ends.

The canals are broad and calm, lined on either bank by tall straight poplars or drooping willows. The cottages on the islands are modern and summery, surrounded by orchards, close-clipped lawns, and flower beds. For Tigre is modern — a mushroom town. Its large hotels, its roulette tables, American bars, jazz bands, its stately terraces and spacious streets, are of but a few years' growth.

Modern Tigre with all its luxury and improvements has not changed very much from the old village. Sunday with its festive bustle passes, and the natives settle down for a quiet week to till the soil and work on the boats which they hire out over the week-end. Barges are loaded with peaches and plums from the island orchards to be sold at the Buenos Aires markets. Except for a few small boats the canals are silent, smooth and silver, reflecting weeping willow and poplar on their mirrored surface.

President liners of the Dollar Line sail regularly every fortnight around the world.

The great pride of Chinon, however, is the ruined Château du Milieu, a picturesque old ruin which crowns the hill above the city. Famed over all France as the place where Joan of Arc first met the Dauphin, its ruined towers, its vine-covered battlements, its crumbling walls, and its overgrown moats must be scarcely less beautiful in its romantic decay than they were in the days of its great glory.

But Chignon has even greater delights in store for the tourist, for has not the Grand Hôtel de France been given the *Medaille d'Or* of the Touring Club of France for its *cuisine*? Small wonder indeed, as such food is rarely found this side of Paradise! We had here, for instance, for *bors d'auteurs* those delicious little crayfish, pickled herring, smoked sardines, as well as the usual liver pâté, sliced tomatoes and cucumbers. And to follow this, rich savory cream of mushroom soup. The fish was boiled turbot, with a sauce the like of which one will find nowhere else on earth! As a *pièce de résistance* there was duck, with oranges, a dish not uncommon in France, but somehow never tasting quite so delicious before!

And a potato soufflé of a lightness undreamed of, the inevitable *haricor verts*, but, as always in France, delicious. For dessert, a rich silky crust, heaped with tiny ruby-red wild strawberries. *Travaux de*

After dinner one simply must walk down to the river and the bridge and watch the moon rise and bathe the ruined towers of the château above with soft eerie light, while the poplars on the river bank cast long black shadows in the water.

If you go to the Certosa when you visit Florence, — and you undoubtedly will if there is time, — there are two things you should do. First, try not to go with a group of tourists, and second, acquire from some authoritative source a certain amount of knowledge, if you do not already possess it, of the Carthusians, their founder, and their way of life.

Guides generally, it would seem, have a very mistaken idea as to what visitors to historic places are interested in, and the bearded, imposing-looking lay brother in his white habit who acts as cicerone in the monastery is, unfortunately, no exception to this rule. So instead of telling you how the monks come to be there and what they are doing, he will be pointing out that this or that object of interest is of the *quattrocento* or *cinquecento*—as though that meant anything at all. It would be much more to the point, for instance, as you first begin your tour, if he would explain that the Carthusians are the strictest religious order in existence, that along with the usual vows of poverty, chastity, and obedience, they keep practically perpetual silence and never eat meat. For this is an actually inhabited monastery, not like the melancholy monuments of Mont-Saint-Michel or the Grande-Chartreuse in France, and there are close to fifty monks keeping their rule within those walls today. And the house they live in can only be adequately explained by the mode of life they follow.

When you see their individual quarters, the workshop, the sleeping-

In the chapter-room, which has several splendid paintings of the masters, it would be well to know what a chapter-room is used for. In the chapel the fresco above the high altar will have much more interest if you are acquainted with the life of Saint Bruno, his austerities and penances, and the whole place may take on a new meaning if, as you gaze at the rows of choir stalls, you have in mind the long night office which the monks rise to chant every midnight. As you enter the cloister, the fountain in the midst of the garden said to be designed by Michelangelo fades almost into insignificance at the sight here at your feet of the wooden crosses marking those nameless graves.

As a parting note it could be suggested that in the *farmacia* something might be said of the *converso*, the lay brothers who are there for attendance, and their place in the community, and a short discourse might well be given on the virtue of the famous liqueur dispensed there, for which the order is noted.

If, then, you go prepared for your visit to the Certosa somewhat after this manner, you will do much better than the majority and you will understand why on this occasion it will not be well to be one of a company of tourists and have to listen to their silly and often unintentionally irreverent remarks!

G. B.

WOULD you dine in the quiet, old world garden of a sixteenth-century town house your first night in France — as though you were *Le Marquis's* own especial guest? In a shadowy, high-walled garden beyond a stately courtyard, with small, inviting tables set beneath great trees? Then stop that night at Caen, halfway between Cherbourg and Paris, and dine at the Restaurant Chandivert, on a truly lovely dream of France come true!

I remember wistfully a certain cup of consommé made magic by elusive herbs; and *demoiselles* .



BEAUTIFUL SPAIN



AVILA The Walls



GRANADA, Arayaes Courtyard in the Alhambra.



MADRID, Prado Museum



SANTIAGO DE COMPOSTELA The Cathedral



EL ESCORIAL, Courtyard of the Evangelist

VISIT Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, or any other Travel Agency.



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TRAVEL

[Continued from page 278]

Cherbourg, those modest maiden lobsters blushing in their rosy shells, and most divinely grilled: I remember *caneton pépin*, the little duckling of the house, borne proudly across the graveled courtyard by small apprentice waiters, treading on their long white aprons, and I remember the courtly *maitre d'hôtel* who carved it before these happy eyes, and smothered it beneath a sauce I dare not trust myself to speak of, even now.

Of course, Caen is the place to try *tripes à la mode de Caen* if you're ever going to, and the Chandivert does them in all their brown and bubbling succulence; but they're a whole meal by themselves, best eaten on a coolish day, for lunch.

A salad with your duck, I think, and then a perfect Camembert—this is Normandy, the Camembert country. A *pêche flambée* is wonderfully spectacular,—its little brandy fire burns blue in the dusk of the garden,—but coffee and liqueurs may well be all you can achieve by now! The *fine de la maison* is very fine indeed at the Maison Chandivert, but since you're in the *pays*, it seems only polite to drink Vieux Calvados.

Rose-shaded table lamps glow steadily in the still French night; a bell chimes softly from Queen Mathilde's Abbaye-aux-Dames, and you make your farewells reluctantly. You are bowed out beautifully from that old garden, and lighted through the shadowy courtyard—as it might be by *flambeaux*!

J. L. R.

'Look!' I said — 'Olympus!'

The carriages on a Greek train have an entrance like the conductor's stand on a tramcar. We all tried to get on to the bottom footboard at once. Over to the east, bounding the dull marshland through which we were passing, was peak upon peak of snow. And somewhere there, we knew, be-

tween Olympus and the heights of Ossa, the River Peneius burst through the gorge of Tempe, the most celebrated beauty spot in the world.

Actually, the main line from Athens to Salonica runs through the gorge. It cuts a miraculous path by ledges and tunnels along the cliff face of Olympus. But one train a day will drop you at the mouth, at a little halt called

Tempe. This was where we dismounted and crossed the river on a ferry which plies between the station and the white cottages on the opposite bank—a worm-eaten raft worked by rope and pulley. It was evidently part of a big local industrial combine, because our ferryman refused to

leave us until he had seen us safely inside the village shop. Here for a mere cent or so we filled our pockets with sweet home-dried currants and finally struck the road through the Vale, a mule track about six feet wide, shady and smothered with flowers, five miles of breathless, exhaustless beauty. It starts among a maze of little bypaths and blazing beds of poppies. Gradually the great mountains close in upon it. At the climax of the gorge where Olympus and Ossa, scarcely more than the breadth of the river apart, seem almost to touch, it hangs like a wisp above the water, hewn out of the solid rock. Then with the sea, the Gulf of Salonica, in view, it broadens to the plains amid cornfields and vines. The marvel of Tempe is its blend of meadow and mountain scenery. Look down and you will see a winding path, full of jasmine and poppies. Plane and laurel dip their branches into the swirling river. The nightingale will be singing and a chorus of frogs will croak up at you from the shallows. Look up. You will see yourself shut in by two mighty mountain walls, with the sky above you no wider than a ribbon.

K. M.

What unique places have you discovered in your wanderings, the knowledge of which you can share with other travelers? We shall be glad to receive short articles of this sort, of from two hundred to three hundred words, especially those describing places to be visited during the winter months which are not familiar to the average tourist. Five dollars will be paid for each article accepted and postage should be enclosed if rejected articles are to be returned.

Address, TRAVEL EDITOR

8 Arlington Street, BOSTON, MASSACHUSETTS

GOOD NEWS for Travelers

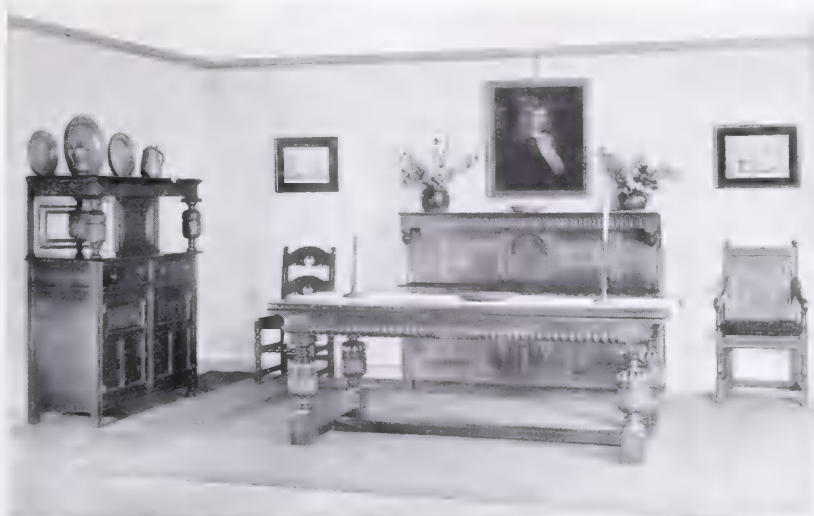
ROOM RATES AT ALL 23 UNITED HOTELS have been reduced 10% to 30%

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you make your farewells reluctantly. You are bowed out beautifully from that old garden, and lighted through the shadowy courtyard—as it might be by flambeaux!

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'Look!' I said — 'Olympus!'

The carriages on a Greek train have an entrance like the conductor's stand on a tramcar. We all tried to get on to the bottom footboard at once. Over to the east, bounding the dull marshland through which we were passing, was peak upon peak of snow. And somewhere there, we knew, be-

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THE *House Beautiful*

OCTOBER 1931

NEXT MONTH

If you have to be an apartment dweller you will find much help in the next issue, in which furnishings for many rooms of various types and sizes are pictured. Those who live in the very small apartment will be interested in the pages of furniture chosen as being especially appropriate for small rooms. The pieces illustrated are either scaled down in size or else are designed to serve more than one purpose and so doubly justify their selection. Although apartments are emphasized, the rooms shown are equally suggestive in their furnishings for those who own houses.

A REALLY unique house in North Carolina, built by an artist for himself, is described by the owner. This is filled with original and stimulating ideas and is one of those houses everyone likes to read about whether or not he can go and do likewise. Other houses shown include a sketch by Mr. Keally which pictures a new effect that may be obtained with brick, and several houses designed by a leading architect on the West Coast.

THE second article in the series on rugs will explain in detail the importance of the rug as a contributing element in the furnishing of a room, and an article of unusual interest will describe new designs in needlework for chair seats done by such outstanding English artists as Duncan Grant and Vanessa Bell.

To supplement these pages there will be an excellent article on sunroom gardens which tells explicitly of the plants which will best grow indoors under different conditions of warmth and moisture. Another important article on gardens will be the first of a series on Garden Design. The care of flowers and their combining in the garden for effectiveness of color or texture or constant bloom are much written about, but the fundamental question of design, without which no garden can be successful, less frequently appears in print. Therefore this series should find a ready welcome.

THERE is still a little over two weeks for architects to prepare their entries for our SMALL HOUSE COMPETITION, which closes October 15. See conditions on page 345 of this issue.

IN hard times like these, how clearly the policy and practice of the *House Beautiful* show through the storm. Practical, definite, suggestive, with the investment idea constantly in mind, it lends the reader the continuous help of sane and constructive counsel. No flummery here, no pretense, no big berries on the top of the basket, but steady planning, varied sensible suggestion, with the single end in view that the family home may be a place of beauty, of comfort, and of pride, a sound investment for the future and a sure source of present happiness. Buy steadily, buy wisely, buy from a budget.

Such a home, if there is a man in the house, he must plan with his wife. The financing is up to him, and the essential details of construction. Hers are the taste, the arrangement, and the talent for homemaking, but in planning the house we believe that the husband must have his share.

It is n't in flats that the *House Beautiful* is most at home. A Home of Your Own is our battle cry. Own your share of the earth, and when those comfortable deeds are safe in your strong box, see to it that your ownership is justified. Make a home that the wife loves to live in and the husband loves to come to, where the children grow up with a thousand associations and memories that individualize them and make them different from any other children on this earth.

Build when you can, remodel when you will, but let somebody else pocket the key to the flat, and plan with us a home of your own — after wife and children, the dearest thing in life.

President, HOUSE BEAUTIFUL CORPORATION

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HOUSE BEAUTIFUL

Style Notes

BECAUSE we believe that readers of *House Beautiful*, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.

WHITE AND OFF-WHITE are much to the fore in furnishings of all kinds, as was demonstrated at the recent International Conference of Interior Decorators at Grand Rapids, where over twenty-five rooms decorated by leading members of this profession were on display. White walls, white upholstery, white hangings, even white rugs and white linoleum, were conspicuously used in many of these rooms, several of which are illustrated on pages 299-301 in this issue. In more than one room red, white, and blue were the dominant color notes.

ALTHOUGH furniture of classic design was most in evidence in these rooms, there were infiltrations of the nineteenth-century Directoire, Empire, and Biedermeier as well as some modern. These traditional pieces, however, were given delightfully individual settings.

LINOLEUM is proving to be susceptible of a variety of new treatments in both color and design. Panels of one color may be set into a contrasting color, or designs may be painted on a plain black ground. An entrance hall at the Grand Rapids Conference had a classical design of laurel painted in white on black. Another room had a white linoleum decorated with a painted band of gold.

A VERY FEMININE effect to mark this very feminine year may be obtained by the use of ribbon tied with large loops and ends touching the floor to hold back curtains. Pale blue

used with organdie is delightfully fresh and suggestive of the old-fashioned girl.

ALPUJARRA RUGS in simple diagonal block or diamond pattern are proving to be particularly harmonious with French Provincial furniture. An echo of the Colonial Exposition in Paris is recorded in the increasing popularity of North African rugs. In either white or dyed colors these are appropriate for many types of rooms.

FRINGES are coming into their own again and are being used in new ways. Silk, linen, and cotton fringes serve as finishes on upholstered pieces, curtains, and draperies. They are even being applied in rows, for good measure, on the fabric itself when this is used for pillows, upholstered stools, or draped dressing tables. Metal and glass fringes have also found their way back into vogue. Red bead trimming was used to edge white moire draperies in a dressing-room at Grand Rapids, and in the room illustrated on page 299 gimp is put in a diagonal pattern on a white chair seat.

TÔLE URNS, flowerpots, boxes, hold-backs, and trays, which are charming for use in eighteenth-century French and English rooms and in Directoire rooms, may now be had in antique pastel colors with old-gold decoration. The colors are rose, green, gold, and ivory.

WITH GEORGIAN STYLES of interiors the Persian is in perfect harmony. Persian pottery, tiles, rugs, and particularly decorative accessories of copper, are among the Persian objects which are being shown in the shops. Lovely old copper bowls, vases, trays, and similar pieces with beautifully etched or engraved designs and a rich, soft lustre are a decorative note in late eighteenth-century English rooms.

SILK BATH MATS in designs of Aubusson type are an innovation that permits increasing latitude in decorating and furnishing the bathroom.

FOR FRENCH PROVINCIAL rooms of the more sophisticated type, interesting fabrics for draperies and curtains are made of rayon, or rayon and cotton woven in small checks in homespun effect, and in plaids and narrow horizontal stripes. Often threads of chenille are woven in the design. Other fabrics for furniture covering in the informal room are plain and figured velvets suggesting peasant homespuns because of the weave.





IN THE MANNER OF THE EMPIRE

Particularly characteristic of the style inaugurated by Napoleon is the wall treatment of this room with its painted pilasters capped with classic plaques. The fine console of the period has ormolu mounts and a gun-metal mirror in the back. The chairs are Directoire and are covered with yellow striped satin. McMillen, Inc., Decorator

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



The NINETEENTH CENTURY LIVES AGAIN

In Furniture from France, England, Germany, and America, each of which,

in her own way, modified Neoclassic Designs

BY HELEN BISHOP

PERHAPS no better interpretation of style has been given than R. W. Symonds's: 'A style is the modification of design by the spirit of the period in which it belongs.' And of all furniture styles, perhaps this definition applies most truly to the neoclassic of the late eighteenth and early nineteenth centuries. For although the prevailing mode in England, France, Germany, and America sprang from the same source, the classic Greek and Roman, the design was modified in each country by the life and mode of thought peculiar to it.

Any comment on nineteenth-century styles should begin with the great classic revival of the late eighteenth century, from which the later styles derived. The discovery of the buried cities of Herculaneum and Pompeii aroused great popular interest in England and France, and the architects and designers of the day were profoundly affected by the new influence. The result was that both in England and in France, the previous curvilinear style that we know as Rococo and associate with Louis XV, which had begun to fall into disfavor, was supplanted by a style which welled from the fountainhead of Greek and Roman art.

Saturated with these traditions, Robert Adam, the great

English architect, emphasized in his designs the straight line of vertical support. His use of reeding and fluting accentuated the feeling of slenderness, delicacy, and formality which is so characteristic of his work. The decorative motifs he used were the classic urn, the wreath, the faun, the circle, the pendent husks found in Roman, Pompeian, and Etruscan design. His color schemes were delicate and in keeping with the feeling of his designs; pale gray and green, delicate mauve, and a discreet use of gilding were employed. But while classic in the extreme, his work was alive with grace and a certain gayety and lightness of touch, and admirably expressed the spirit of his time, which has rightly been called 'the age of the drawing-room.'

In France, the same influences were at work. By the time Louis XVI and Marie Antoinette came to the throne, the classic revival was in full swing. And here again the spirit of the time, of luxury and decadence, stamped itself upon furniture and decoration. The French interpretation of the classic was more emasculated than the English. There have never been in the history of the world interiors which were so redolent of the life of luxury and seeking

Richard Averill Smith



Original Directoire pieces, a typical bench and chairs, are used in the hall of a modern apartment. The walls are painted with the symbols of the Revolution — gun carriages, drums, and draped banners. Drums are used for the lighting fixtures. James Reynolds, Decorator

The walls of this hall in a New York apartment are painted with draperies in yellow tones against white. The Directoire chair, with gilt swans in the splat and upholstered in bright green damask patterned in gold, is a fine example of the period. The table and the lighting fixtures are characteristic. Bruce Buttfeld, Decorator

after pleasure as the rooms in which the court of Louis loved, laughed, and were gay before the morrow on which the Revolution dawned and swept them to their death.

The English furniture, then, that we know as Adam, and the French known as Louis Sixteenth, were the sources from which grew the nineteenth-century styles: English Regency, French Directoire and Empire, the German Biedermeier and the American Empire, and Duncan Phyfe; and it is interesting to see how the spirit of the period in each country modified the original designs so that five distinct styles arose.

With the establishment of the Directorate in France in 1795, with public opinion turning away from everything connected with royalty and the late monarch, there came a sobriety of thought and feeling which was reflected in architecture and design, in furniture and in dress. Furthermore, the country was saturated with Republican feeling; in the first flush of democracy, France thought of herself as a reincarnation of the Roman republic. The painter David led the movement to retain the classic spirit of the Louis Sixteenth style, but to eliminate all symbols of luxury and royalty. The furniture retained the straight lines of the previous style, but the legs of chairs and sofas curved outward at their lower ends. The backs were rolled and curved outward, and the arms of settees flared gracefully at the sides. Mahogany and walnut were used, and for much of the attractive painted furniture beech was employed. The decorative motifs were the symbols of the Revolution — the Phrygian bonnet, the *cocarde*, the drums. In some of the painted furniture green, blue, and red, the colors of the French emblem of liberty, are found.

The passion for archæological correctness expressed itself in rooms which were completely symmetrical. Doors and windows were stripped of their former architectural features, and columns or pilasters had no bases. Some windows had semicircular

Drex Duryea



heads instead of square, and in others the openings were lunette-shaped. The panels in the doors were horizontally rectangular or of lozenge shape, a typical Directoire fashion.

The walls had paintings done on a flat plaster ground in the Pompeian manner, with long narrow panels alternating with broader ones. A very typical treatment was to apply in the panels paper with hand-blocked designs of classic subjects done in monochrome. Some of these papers done from David's cartoons are particularly beautiful, and in the last few years papers made from the original blocks have appeared on the market. Landscape papers were also popular. Sometimes wall panels were filled with fabric—linen printed with classic motifs, connected with arabesques. Moulded geometrical or classical plaster decorations were used around the edges and sometimes in the centres of the ceilings. Floors were of wood, usually parqueted in geometrical designs, and in great houses floors were frequently of black and white marble tiling with inlaid classical designs.

At the windows, in addition to straight-hung curtains of solid-colored silk, overdraperies of two or three contrasting colors were used, all hung in complicated fashion, with loopings, drapings, and shirrings. Taffeta, brocades, damasks, and printed linens were the fabrics; the colors were light and delicate, such as soft pea green, pale rose, lilac, and the other pastels. Often these hangings were lined with a contrasting color, arranged so that the lining showed clearly. The patterns were small, regular, and delicate, and stripes were in tremendous vogue.

The Directorate in France lasted four years and the Consulate five, and in 1804, putting behind him the idea of Roman republicanism, Napoleon proclaimed himself Emperor. Almost immediately, under the influence of this amazing man, a new style came into existence which we know as Empire. Napoleon thought of himself as Cæsar and he surrounded himself with the atmosphere of empire. One of his first acts was to commission the two architects, Percier and Fontaine, to redecorate Malmaison, the country house of Josephine.

These two men were steeped in the classic tradition, and



Photograph by Troubridge

In a corner of a living-room in the apartment of Walter Frazier, Architect, is this interesting group of Biedermeier and Empire pieces, consisting of antique brown mahogany table, chairs upholstered in lemon yellow, and sofa in deep sapphire-blue silk rep. The walls are pure white, and old hooked rugs are effectively used on the dark floor

it is interesting to know that they considered eighteenth-century decoration in 'bad taste'! Theirs was a bold and dramatic style; 'the grandeur that was Rome' was expressed everywhere. The great rooms that they designed were always symmetrical. All door and window openings were placed with rigid regularity. The high ceilings were flat with moulded plaster ornaments around the edges, and in the centre heavy classic motifs. Pompeian figures were reproduced literally and classic appliques were used on massive frames. The walls in the more elegant houses were covered with a striped fabric or frescoed in classic designs; the simpler walls were painted or papered. One of the favorite decorative motifs was the lyre, and others were symbolic of the march of empire—the wreath and laurel branch, the torch, the Napoleonic bee, helmeted heads, the eagle and the lance. Sometimes the sphynx was carved into chair arms, an

Mattie Edwards Hewitt



Dein Duvet



In this modern apartment, rare old pieces of Biedermeier furniture have been combined with traditional pieces of other periods. The Biedermeier pieces are originals, made for the Empress Eugénie by order of the Khedive of Egypt, when the Empress visited the country at the time of the opening of the Suez Canal. The hangings are of beige satin, with typical Biedermeier tassel and cord. Ysel, Inc., Decorators

A characteristic Biedermeier group of furniture, in which fruit wood and ebony are used with chairs painted black. The upholstery is the favorite striped material of the period. Diane Tate and Marion Hall, Decorators

ornament inspired by the Emperor's Egyptian campaigns.

Floors in these massive rooms were of wood, parqueted or plain, and in the grander houses of marble tiles. Hangings were voluminous and extravagant. Often a window had three different curtains of as many colors, draped elaborately much like the Directoire, but the fabrics were heavy — velvets, brocades, and heavy satins — and the colors brilliant and violent. The soft colors of the earlier style were obliterated, and red and a bright green appeared; a bright violet satin had yellow medallions; deep blue and gold brocades were popular, and the bold contrast of black and white was employed.

Against such a background of pomp and majesty Napoleon set his fragile Empress, with her two hundred and twenty dresses, her jewels, her laces and perfumes, her birds and roses. Malmaison remains to this day the perfect example of the period. No one can walk up the long avenue to the great gray house, or sit in the park and watch the idle swans, without feeling that here history held its breath and a moment was captured forever.

Mahogany was most universally used for Empire furniture, although some rosewood and ebony appeared, with a lavish use of metal mounts and incrustations. Since the Greeks and Romans had only round tables, the tables of the Empire are round, with heavy marble tops supported either on a central column or by three legs with winged figures having Egyptian heads, or griffons as caryatids. Consoles were rectangular with classic columns as supports. The dressing table superseded the *poudreuse*, and flower tables were in vogue. There was a great variety

of chairs, all more heavy and less elegant than those preceding, but perhaps the most characteristic Empire chair is that made in imitation of a Greek throne, with swans and winged figures whose wings stretch out to meet the columns of the chair back. Day beds were in great favor, and the most famous type is that which appears in the portrait of Madame Récamier by David.

As Napoleon's star waned, so waned the Empire style. Just as his exile and death brought to a close one of the most dramatic chapters in French history, so the end of the Empire style marked the last of the great French furniture styles.

In England, at about the time of the Directorate in France, a modification of the architectural style developed which is known as the Græco-Roman phase. Henry Holland, the distinguished architect, was really the first exponent of the influence which was similar to the Directoire, and later merged into the English version of the Empire. The prevailing fashion in France influenced England at the time, for although they were political enemies, the English greatly admired French fashions. The striking difference, however, is that Directoire and Empire furniture and decoration expressed a positive, passionate reaction to events and modes of thought, while the English Regency style seems to be a sober, passive reaction to the same thing.

Our own young country now appears upon the scene. At about 1800, the new Republic was, to use a good old expression, 'feeling its oats.' The early struggles of the Colonies were over; money was freer; there was a great



An English Regency interior in which Hepplewhite chairs are used to give a pleasing note of variety. The draperies at the windows are typical of the period. The color scheme is yellow-green, white, and golden brown. The large chair is covered in lacquer-red Moroccan leather. Bertha Schaefer, Decorator

Richard Averill Smith



The rare and unusual pieces in this Federal American interior are all original Duncan Phyfe. The armchair in the foreground is one of the few chairs of the type known to exist. The clock is an original Aaron Willard, and the mirror over the mantel is a fine example of the Adam 'skeleton' mirror. Courtesy of Charles Woolsey Lyon

bustle and stir, and the wealthy farmers and shipowners built larger and more elegant houses. After the French Revolution, a large number of cultivated Frenchmen had come to this country; the nation as a whole had a tremendous admiration for all things French, and it was natural that this feeling should have expressed itself in following French fashions. The great architects of the day — Jefferson, Latrobe, Strickland, and others — were inspired by the prevailing French mode, but with admirable taste they modified the extreme character of the Empire school. They eliminated the Napoleonic emblems of victory and conquest and retained the classic simplicity of the style. They forsook the blazing colors of the Empire, and held to the more delicate tones of the preceding era. Scenic papers were much used; and the wealthy imported French furniture of the more simple type.

Just at this time a young Scotchman, Duncan Phyfe, came to live and work as a cabinetmaker in New York, and it is with his name that the greatest achievements of the period in American design and cabinetmaking are

associated. His early work was influenced by Hepplewhite and Sheraton, but the influence of the Directoire and Empire styles later prevailed, and his most characteristic pieces are of that origin. Out of the traditional elements of the French style he created a style of his own, full of fresh vigor and charming simplicity, and of all the neoclassic styles his perhaps are the most pleasing, at least to our American eyes.

He used mahogany almost exclusively, and his work is notable for his fine sense of balance and restrained use of decorative motifs, chief of which are the acanthus, the lyre, the water leaf, the eagle's wing, the five crossed thunderbolts, and the Prince of Wales feathers.

Germany's contribution to the neoclassic was the furniture known as Biedermeier. The term originated as the name of a fictitious humorous character invented for the pages of *Fliegende Blätter*, a humorous paper of the day, and Papa Biedermeier came to stand for Germany, much as John Bull for England and Uncle Sam for America. In the German interpretation of the (Continued on page 334)

GLASS FOR EIGHTEENTH-CENTURY ROOMS

The present interest in rooms of the Federal period has made necessary the fashioning of glassware in keeping with them. Thus there are now available both reproductions of old pieces and new designs that are harmonious in spirit



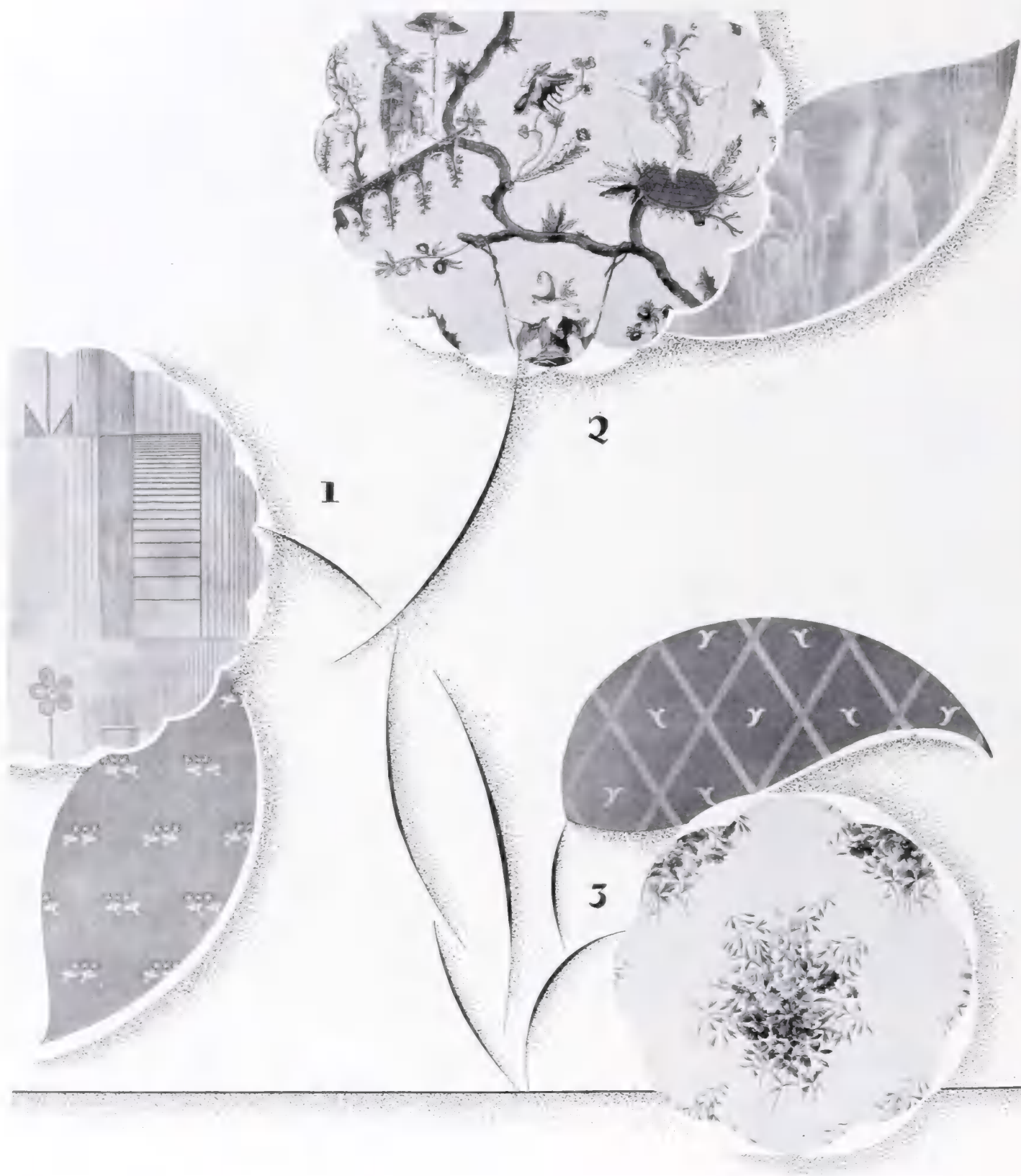
In the illustration above are copies of early eighteenth-century English glass with the traditional grapevine pattern, and gold-flecked Venetian glass. Courtesy of R. H. Macy & Company and Mrs. Ehrich. In the illustration at the right, the glass salad plate, hand-made bowl of Bohemian glass by Marianna Rath, and the Viennese muslin glass vase of delicate contour are all modern pieces from Germany. Courtesy of Brownell-Lambertson Galleries, Inc.

Photographs by Dana B. Merrill



The bowl and candlesticks in the illustration above have the sparkle of original Waterford glass. Courtesy of the English Antique Shop





LEAVES *from*

THE FALL NOTEBOOK OF NEW FABRICS

1. For a bathroom for a young girl there is an alluring wallpaper striped in lines of green and coral, with which is suggested an embroidered marquise, also in green and coral, for the dressing table, to be used over a coral waterproof taffeta. Courtesy of Thibaut

2. To enliven the dining-room use a chinoiserie wallpaper of an unusual new shade of gray-blue with design in lovely reds and mauve. A moiré taffeta of ruby red shot with gray is shown for the hangings. Courtesy of Ethel A. Reeve

3. For a nursery there is a ciel-blue paper striped in pink and white, and a white linen with bouquets of flowers in pastel colors for an upholstered chair. Full white organdie curtains looped high with wide pink satin ribbon would give an exquisite touch. Paper by courtesy of Elsie Sloan Farley, linen of F. Schumacher

4. The paper shown, which has white flowers touched with coral and brilliant jade green, might be used for a young girl's bedroom. With it might be used a chaise longue in a new green and white satin. Paper by courtesy of Elsie Sloan Farley and satin of J. H. Thorp

5. For a winter living-room with a blue-green background, overhangings of a gold antique satin with a conventional design of violet and two tones of green would be delightful. The herringbone design of violet with a superimposed design of gold on a brown silk rep ground might be used to upholster a couch. Both materials by courtesy of Albert Herter

6. The yellow chintz with conventionalized flowers in shaded pinks and green leaves might be used for a winter guestroom, for which is suggested a chair upholstered in the green and yellow striped satin also shown. Courtesy of J. H. Thorp and F. Schumacher



TENDENCIES IN RUG STYLES TO-DAY

1. *Positive and Clean-cut Colors are seen in all the Familiar Types of Rugs*

BY LUCY D. TAYLOR

Photographs by Richard Averill Smith



Fig. 1. A delightful and consistent piece of decorating showing the use of the Oriental and English motives under modern conditions. The rug is an antique one. Gertrude Brooks, Decorator

RUGS have gone through a refreshing transformation during the last few years. Fine colors and excellent patterns are available in some degree at prices both low and high; and if present tendencies persist, the homemaker with a modest budget soon will have a very wide range of attractive floor coverings at her disposal. For the moment, it is necessary to pick and choose with discriminating care. However, good things actually can be obtained, a statement that could not have been made so truthfully, or with the same enthusiasm, a few years ago.

A walk through the rug department of a large store nowadays provides color sensation and pattern interest so different from that of twenty-five years ago as to be startling. In place of the vivid Victorian carpets with their backgrounds of green and casual scatterings of naturalistic pink roses, there are many finely considered color schemes. Those Victorian indiscretions of color and design were undoubtedly consistent accompaniment for the vagaries of

the furniture of their period; but we have grown sophisticated and are keenly conscious of many better types. There is a healthy demand on the part of the public for clear, clean color used in forceful, vigorous design that is consistent with those better types of period furniture.

Whether we belong to the conservative group — those who decry all that proceeds from modernism — or not, in all fairness we shall have to acknowledge that we have many new and healthy tendencies for which to render them our thanks. With steady persistence, they have presented to us the idea of clear color used to define and emphasize structural form and its necessities. And gradually even those of us who may happen to have held to the older forms have followed their lead and have insisted upon clearer and clearer color definition, until now rugs that appear in the older colors are stale and uninteresting — 'muddy,' as the artist says.

An equally strong factor in our changing point of view

has been the enthusiasm for antiques. Taste improved automatically as the Victorian excrescences in furniture were measured in our minds against the designs of better periods. Moreover, just because one thing inevitably leads to another, we have begun to be quite fussy on another point; the artist and decorator call it 'consistency' — meaning that, even though varied types of furnishings are used together in one room, there must be a sufficient degree of similarity to make them seem congruous. To the novice in decoration, this is often a Waterloo; but there is really no mystery about it. We travel back to the original periods to discover what floor coverings were used at the time; we note their fitness from the standpoint of congruity — and then we proceed to our modern age, armed with a chastened taste that has been refined by knowledge.

But we do not always proceed to copy our forefathers! We have many possibilities presented to us as a result of modern technical improvements that were never dreamed of in those days. In the selection of the newer things to go with those older ones, we lose the battle if the lesson of consistency has not been mastered. We must scrutinize the new things to find outstanding characteristics that will make them fit easily into the characteristics of the furniture and the room composition. Rugs, among many other room elements, have become much more than merely rugs — floor coverings. They have become very important parts of these consistent room compositions, to be chosen

with exacting care for their fitness to light, shape, size of the room, and the character of the furniture.

It is interesting to note in this connection a fact that is as true of our furniture as of our rug story. With all of the research regarding antiques, we find ourselves with surprisingly little desire to reproduce exactly the surroundings from which these furnishings came. Our growing ideals have placed us far beyond those older arrangements, and we demand something better suited to our own lives. We have not been very successful up to now in developing new furniture forms that vie in interest or beauty with the great work of the master cabinetmakers of the past. It seems fairly safe, however, to hazard the statement that in point of actual room composition, — the combination of all of the various elements to give a fine ensemble, — the best of our present-day houses compare favorably with some of the interiors of the past. Decorators have achieved a standard of expression which in its best phases is essentially American, although the tools they have had to use have been drawn from all ages and nations. Nevertheless, the final result in expression and character is essentially American.

The greatest contribution unquestionably has been in terms of composition of the room rather than in terms of the design of individual pieces or of the backgrounds. Creative power in these phases may be a later development. With the increased attention to composition has come this insistence upon consistency of character in the various

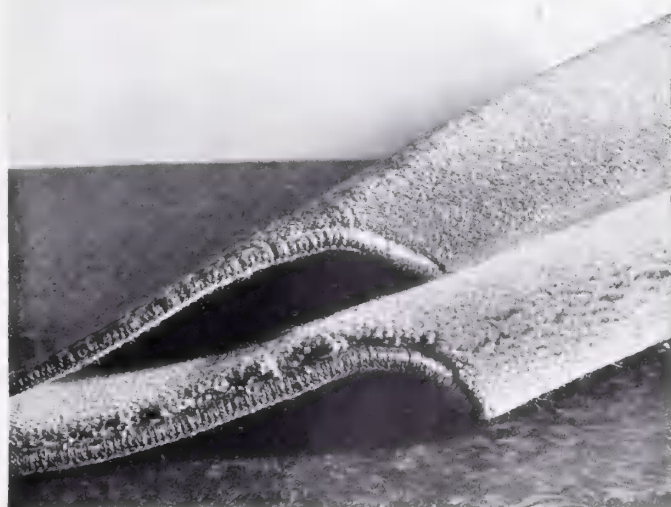
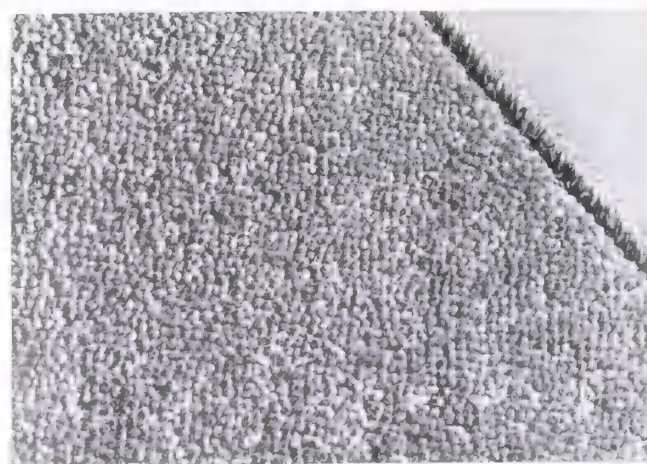
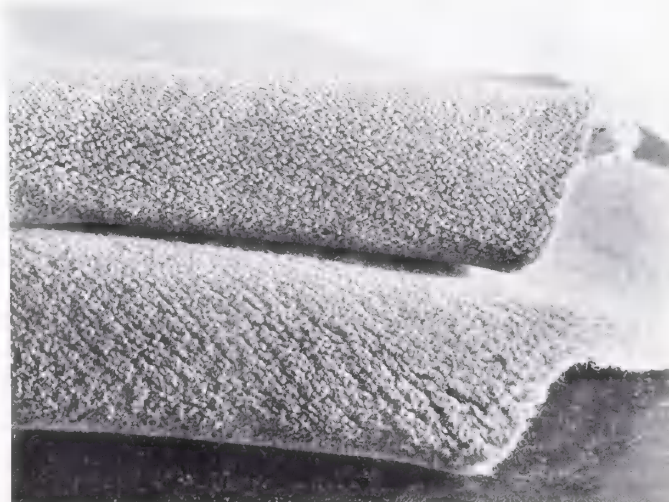


Fig. 2. Above is a detailed view of wilton rugs showing the one of shorter pile on top and underneath it one of better grade with longer pile. Courtesy of Walker & Heisler



Figs. 3 and 4. In the illustration above are a less-expensive grade of chenille, on top, and underneath one of better grade. At the left is a frisé rug showing the tightly twisted fibres. Courtesy of Walker & Heisler

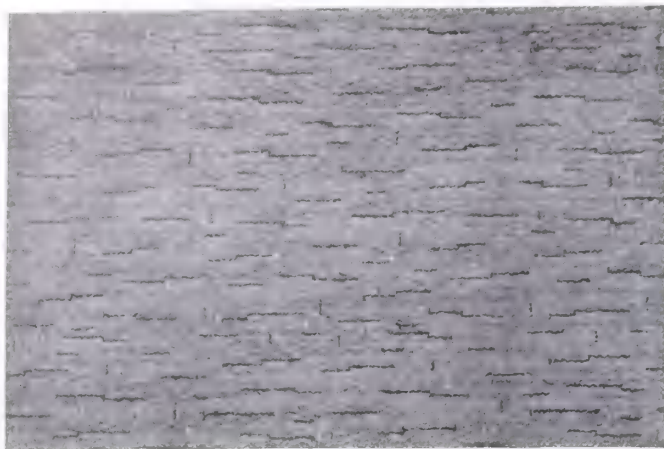
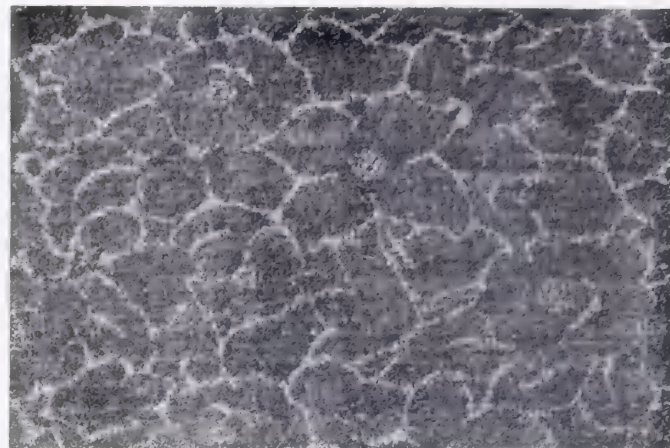
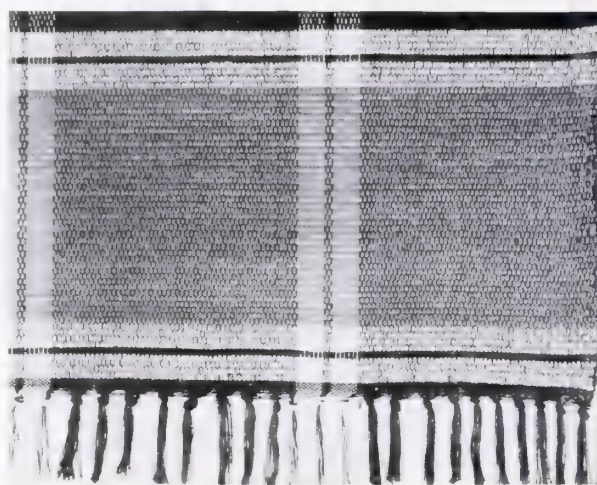


Fig. 5. Above is a jaspé effect in a broadloom. Often these changes of color are so slight as to be barely perceptible, giving a closely mottled effect instead of the more open one shown here. Courtesy of Walker & Heisler



Figs. 6 and 7. A combination of frisé and straight pile, giving an interesting pattern effect, is shown above. Courtesy of Walker & Heisler. At the left is a new design in a rag rug which shows a refreshing innovation that changing taste has brought. Courtesy of Lord & Taylor



elements that are used in a room. It is this very emphasis upon consistency that has made necessary the changes in rug design that have come upon us so suddenly during these last few years.

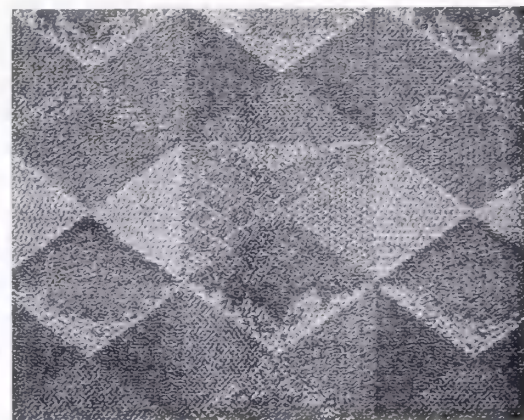
Color is the element that has shown the greatest change to date. We are actually graduating from those noncommittal taupes that succeeded the indiscretions of the Victorians. In their places are being substituted as prime favorites clear dark browns of walnut hue, the still darker *tête de nègre*, and fine dark purples, variously named plum, prune, eggplant. In lighter vein come a host of new colors undreamed of in those latter days. Green has changed its complexion so completely as to be almost unrecognizable — it runs a gamut from brilliant jade to dark, soft, and mellow yellow-greens. The most commonly used tones

are those that are neither very light nor very dark; and they range in hue from the softest of sage to the deeper bluish greens of much vitality. One other color has changed its aspect so completely as to be startling. A Victorian red was a thick, heavy affair — forceful, but stuffy and unpleasant. Red nowadays — and it has been going through marked changes just within the last two years — is a soft orangey tone that runs a gamut from the lighter tones that many people call 'rust' to the deeper notes that many associate with henna and mahogany.

Some of the new deeper tones are full of life and very rich. Where the more purplish tones of the red are used, they show corresponding clarity and power, particularly in the better-grade rugs. Another entire group of colors has come into wide use — the gold (Continued on page 336)



Figs. 8 and 9. At the left is a machine-hooked rug in an old type of pattern. At the right is a rug of the same technique but in a modern pattern in soft colors, showing the wide divergence of use possible with this type. Courtesy of Walker & Heisler



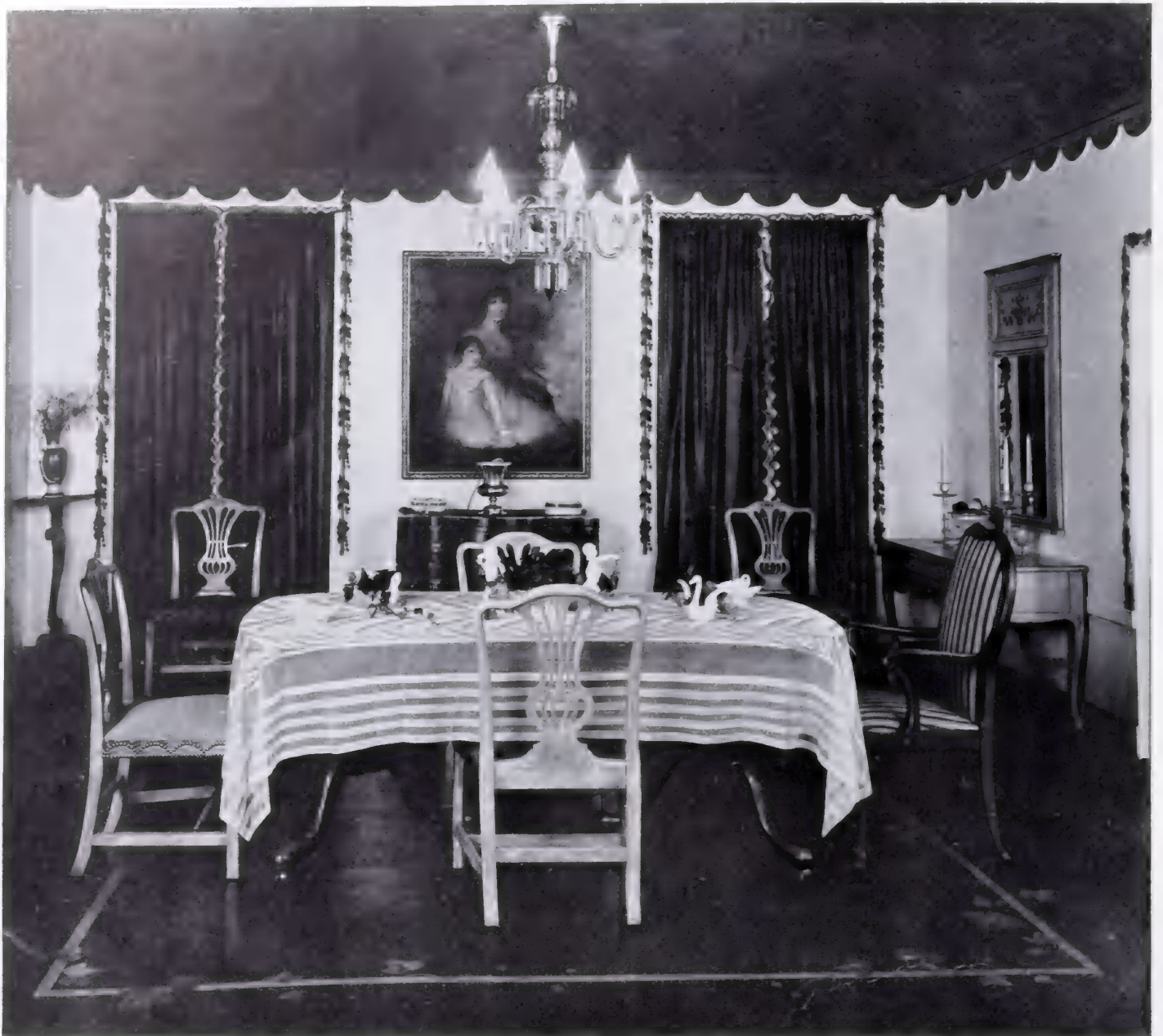
Photographs by Eugene Hutchinson



FOUR ROOMS THAT DISPLAY VARIOUS TRENDS

Shown at the Recent Conference of Interior Decorators held at Grand Rapids

In a morning-room which suggests the Victorian, —but Victorian with a decidedly French influence, — white is the predominant color. White walls have panels outlined with gilt looped wire and filled with appliquéd flowers cut from old prints. The valances and the lighting fixtures are also of wire. Hangings are of white taffeta with ruffles edged with gold; furniture is principally white, as are also lamps, shades, and the North African rug in front of the mirror-faced fireplace. The floor is covered with white linoleum with a broad gold band painted on it. Beverly and Valentine, Decorators



The dining-room in the illustration above also has white walls, undecorated except for the floriated design which marks the openings. The ceiling is a deep green, and this color is brought down on to the walls in the form of a wood valance. Two of the chairs and the table are of walnut; the other chairs are painted a greenish white. On the floor is black linoleum; the hangings are green scalloped with yellow. Green and yellow are also used in the upholstery. William R. Moore, Decorator

The bedroom on the opposite page again has white walls and a faint suggestion of the Victorian in its carpet of floral design in red on a black ground. A deep cherry-red valance draped over white glass curtains and white Venetian blind, and a blue and white glazed bedspread, contribute to the gay red, white, and blue scheme of this room. Thedlow, Inc., Decorators



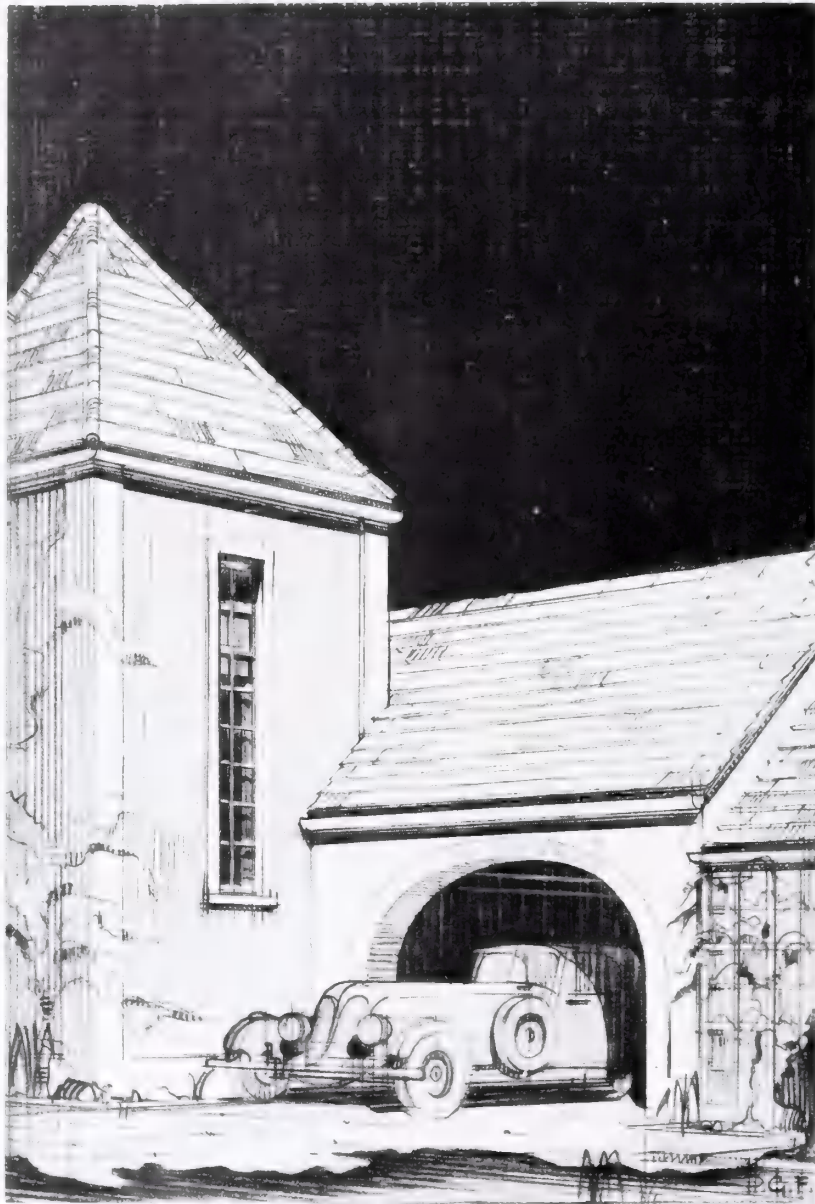
In the breakfast-room above, which faced a garden, walls painted a light beige, relieved by two large floral panels in pink, green, and gold, by Dufy, curtains in yellow and cream, and a white rug with green border complete the setting for furniture of modern design and choice accessories. Arden Studios, Decorators



A NEW EFFECT WITH STUCCO

Variety is here obtained by the judicious Use of two Tones of the Same Color

DESIGNED BY FRANCIS KEALLY, ARCHITECT



The main body of this house the architect visualizes as a light gray-green, with the tower, dining-room, and sunroom a slightly darker tone. The projections on the corners of the tower should be the lighter tone, and the lattice against the garage, as well as the door and window enframement and the stringcourse, the darker shade, thus giving an interesting play of color over the entire house and an emphasis to its important

architectural features. The garage is well placed to provide an entrance to the house under cover, a logical feature in this automobile age. At the same time its doors, by opening on a service court, are well concealed. All the master bedrooms face south. Since the service ell is lower than the rest of the house, the two bedrooms in the wing are entered from a different level in the stair tower

This detailed floor plan shows a house with a central living room (20'-0" x 30'-0") and a large sun parlor (12'-0" x 14'-0") on the left. The plan includes a dining room (14'-0" x 16'-0"), a kitchen (10'-0" x 12'-0"), and a breakfast room (10'-0" x 12'-0"). There are three bedrooms: one at the top left (20'-0" x 12'-0"), one at the top center (14'-0" x 10'-0"), and one at the top right (10'-0" x 12'-0"). A central hall connects the rooms, with a staircase located between the living room and the top-center bedroom. The plan also features a terrace, a porte-cochere, a two-car garage (20'-0" x 24'-0"), and a service court. A driveway curves around the front and side of the house, leading to the garage. The exterior includes a lawn and several trees. The plan is labeled with dimensions and room names, and includes a north arrow pointing towards the top left.



This still life by Cézanne in dark rich colors seems to suggest at once a man's room. The shirt file shown is of burled mahogany on which are a modern chromium lamp and a pewter smoking set. The walls are chartreuse and the hanging is white antique satin, repeating the white of the napkin in the painting, and lined with scarlet. The piece of fringe suggested consists of scarlet wooden bells

MAY I SUGGEST?

*A Modern Print as a New Focus for a
New or Old Room*

BY DOROTHY M. POWER

RELATIVES returning from Germany gave me my first inkling about facsimiles of modern paintings. Somehow the phrase meant very little to me, and my first reaction, I confess, was that no copies, however faithful, could possibly do justice to a Van Gogh, a Matisse, or a Cézanne. Later — much later, after the stimulating exhibition which opened the new galleries of modern art in the Hecsher Building, where I went again and again to become better acquainted with the color, technique, and style typical of each artist; and later still when we discussed the odd ones and sighed over the favorites that

would so soon be sent back to their respective museums or private collections — then it was that the talk of facsimiles recurred and I remembered the discussion of reproductions cleverly and beautifully made in Munich. Did I know that a gallery had been opened in New York just for these reproductions? I did, but would know more. So not far down on the list of things to see when next in New York came the notation, 'Facsimiles J. B. Galleries.'

Here they were, most of the favorites, shown against a simple neutral background. It was as if by some magician's trick a mirror had been held up to the original, and the reflection, almost a duplicate, were offered to us, making a most acceptable substitute for the original we could not hope to have.

The owner of the gallery was helpful and enthusiastic, and before I knew it we were deep in the why and how of the affair. He told us of the processes of reproduction, of which there are three. The first is known as *colorotype*, a photomechanic process done with gelatin plates. The initial cost of this is tremendous, but the pictures chosen are, for the most part, very salable, making the cost of each picture comparatively low. These are unlimited in number and may be had at any time. The second process is *color etching*. The plate, copper, is etched by hand and the color put on the plate by hand. This, too, is costly for the individual picture, and the number is limited exactly like an etching or lithograph, the difference being that the artist does not do the work. If the artist is living, however, the picture is signed in pencil and he superintends the work. The third process is known as *pochoir*, or stencil. A key to the design is first printed, then the stencils, sometimes more than fifty, are cut, and the water color applied through them. These are also numbered and limited.

It was thrilling, but in talking about my latest interest, as do most converts to a new faith, I met only with polite attention. Invariably the same questions were put: who buys the pictures; can they hang in homes like yours and mine with the gradually accumulated possessions that make up our background — our well-worn chintzes, Great-aunt Hannah's chair by the secretary, and the springy couch boasting no period, but more popular by far than any of its hard-seated companions? So as the questions came back again and again, I began to realize that probably in almost every case the viewers were thinking of them as just pictures, hung in line on neutral cloth, numbered and catalogued.

Analyzing my own attitude, I found that the ones which gave me the most pleasure were the ones which I could see, in my mind's eye, in completely furnished rooms. Here, then, was the thing to do — select the most livable subjects and work out for each a possible decorative scheme.

'Iris' by Van Gogh is an excellent piece for a dining-room (right). Here it is shown with mahogany furniture and on a wall covered with silver tea-box paper with an indistinct pattern traced in white. The glass curtains are of a sheer yellow material, the overhangings of yellow and green changeable taffeta. Green-gold brocatelle on the chairs, antique brass sconces with amethyst and crystal drops, and silver-lustre birds complete this setting

'Nice' by Dufy is suggested for a hall (below). It is here placed on a background of gold paper with an ivory rosette. The furniture is maple; the hanging a cotton-mesh material combining olive-green, turquoise, and black

Photographs by Dorothy Jarens



A country-house living-room offers an appropriate setting for the 'Bridge at Arles' by Van Gogh, in fresh green, yellow, blue, and scarlet (right). The walls are painted a faint green-blue; the hangings are a horizontal-striped voile repeating the colors of the print; the slip cover is the hydrangea chintz designed by Poirer



This characteristic scene of Lugano by Cézanne is also an excellent subject for a country-house living-room (right). The wall has a paper which simulates pine paneling; the hangings are a copper silk of Persian design; the love seat has a cotton homespun slip cover piped in green, on which are pillows covered with a plaid glazed chintz

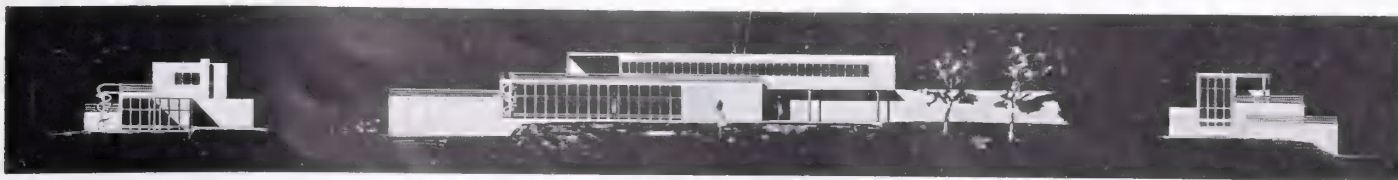
The vigorous red horses by Marc might well decorate the walls of either a man's room or a country club (below). Here the walls are a green-yellow, the hangings a striped French voile in flame and olive, and the furniture maple or painted scarlet



If you really want to know how much more you will see in a picture, — in one you have already, or in one you contemplate buying, — plan the decorations of the room around it. Begin with the background. What color and texture will be its best complement? Shall the curtains reflect all the colors in the painting, or feature one? Does the picture have a sturdy character suggesting a man's room — polished dark furniture and heavily textured fabrics; or has it rather a crisp quality — fresh yellows, greens, and blues with dashes of scarlet, best emphasized by provincial furniture and simple decorative materials such as voiles and chintzes; or is it entirely different in character, suggesting elegance, the richness of glowing mahogany, the white lustre of old coin silver, and sumptuous silks?

Here then are a few of the favorite facsimiles (more are being added from time to time) and what they suggested to one person. You will not agree, perhaps, with all the suggestions, but there are no hard-and-fast rules to this game. So if your present room needs a bit of new life, a new reason, or if you are beginning to furnish a room from the start and you are devoid of inspiration, may I suggest — a modern print?

The 'Elephant' (original) by Calder is so much in the child spirit that it would be well received in any nursery. Against white walls and with hangings of bright plain pink and plain yellow tartan, — real circus colors, — and a bedspread of green plaid cotton (seen at the left), it would add just the note of concentrated gayety. Prints by courtesy of John Becker Galleries; settings and all materials by Maple, Chintz and Pewter, except the sconces, which are from Bigelow, Kennard & Company



TWO HOUSES *in the* INTERNATIONAL STYLE

One planned for Colonel Lindbergh, the other being built

by the Author's Mother in North Carolina

BY PHILIP JOHNSON

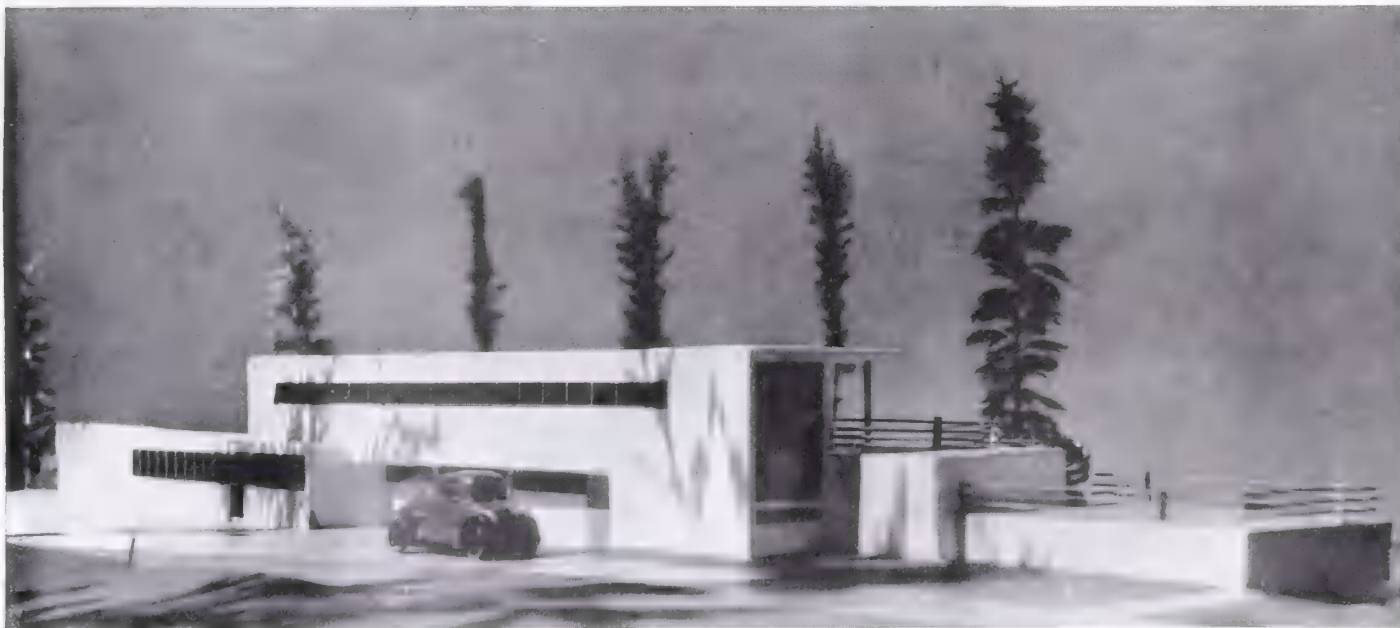
THE International Style became rather suddenly prominent in New York last spring when a group of young men, headed by Clauss and Daub, Architects, put together the 'Show of Rejected Architects,' and displayed photographs and models refused by the Architectural League. Contending that modern architecture is not arrived at merely by leaving off Gothic arches or applying Paris 1925 ornamentation, but requires rather a fundamentally new approach to building, these rebels convinced many of the visitors to this Salon des Refusés that they had proved their point.

The two houses here illustrated were among the chief attractions at this exhibition. The Lindbergh house was designed to suit the needs of Colonel Lindbergh, who looked over the plans and decided on a house in the traditional manner, indicating that progress in architecture has

lagged behind progress in aviation technics. The other house, however, for Mrs. Homer H. Johnson, in Pinehurst, North Carolina, may be the first in the East to be built in the international style, although Howe and Lescaze in New York are about to construct in the same style two houses, one in Philadelphia and one in Hartford.

At the present writing America has only one thoroughly modern house, that designed by Richard Neutra and built in Los Angeles. The great leaders in the international style are European, among whom Le Corbusier stands out. He has written many books in propagandist vein about the ideas of modern architects, but these doctrinal writings have alienated many people. Walter Gropius and Miës van der Rohe in Germany are two leaders of outstanding importance. The latter adheres to a definite artistic ideal,

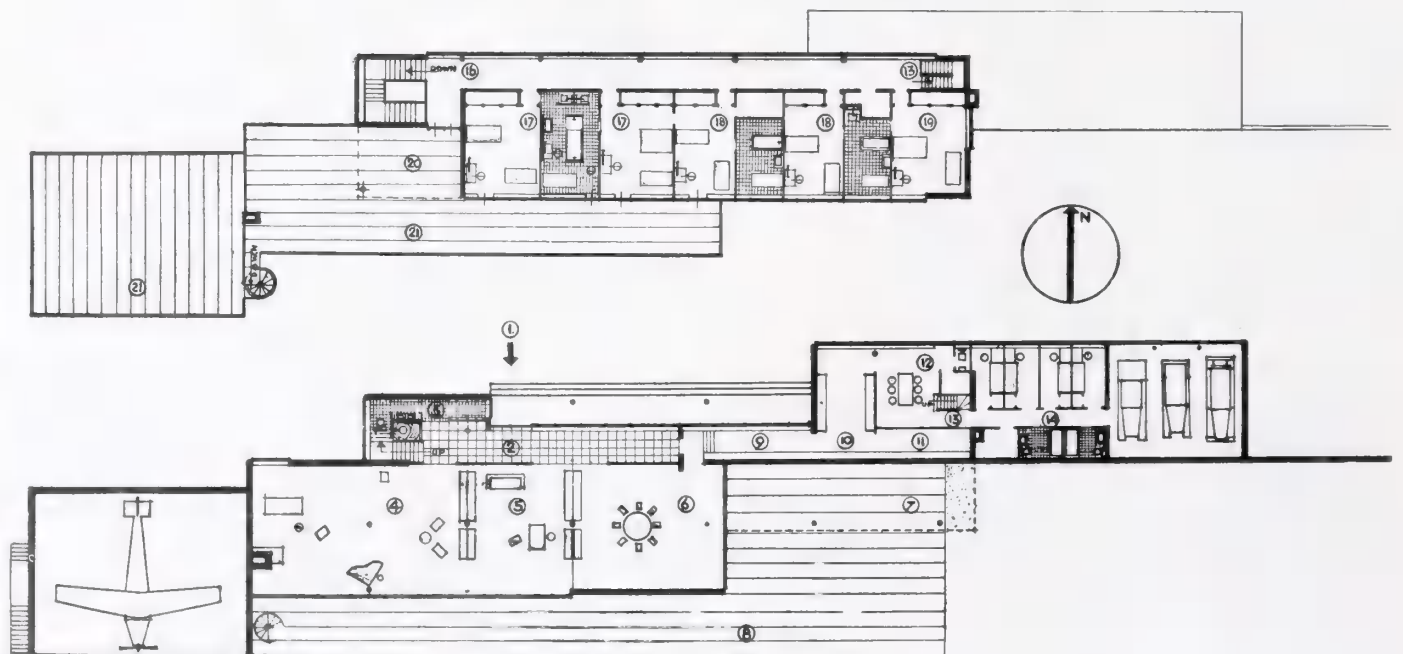
Photographs by George H. Van Ande



This house, designed by Clauss & Daub for Colonel Lindbergh, as well as the other house illustrated, is composed with a feeling for horizontality. The skill of design lies in nice proportion of window and wall, with uninterrupted glass surfaces made possible by modern construction



The rear view and plans of the house designed for Colonel Lindbergh. Its important features are: principal rooms on the south side; an open and a covered terrace on each floor; living-room, library, and dining-room composed as one unit, subdivided by bookcases; and bathrooms large enough to contain exercising machines



his influence is being felt more and more throughout the world and his international reputation will be enhanced by the 1931 Berlin Building Exposition, of which he is a director. With this man Alfred Clauss studied in Berlin. But the influence of the master has not been rigid, Clauss having his own individual interpretation of the international style. Though he has been only a few years in this country, Clauss has executed a large number of *projets* and is becoming known among those interested in modern architecture. Dangerous as it is to judge from *projet* and rendering, the Lindbergh and Pinehurst homes, designed in collaboration with George Daub, give promise

of being the best American works in the modern style.

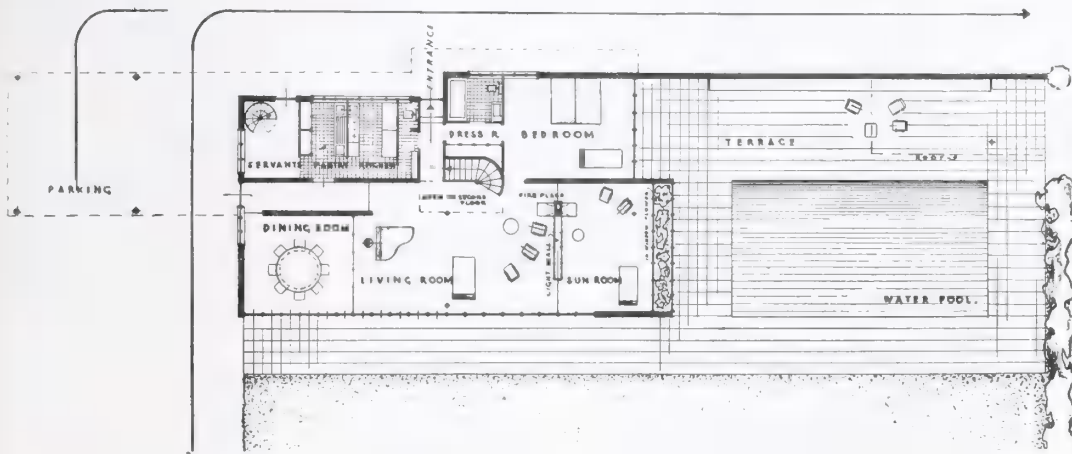
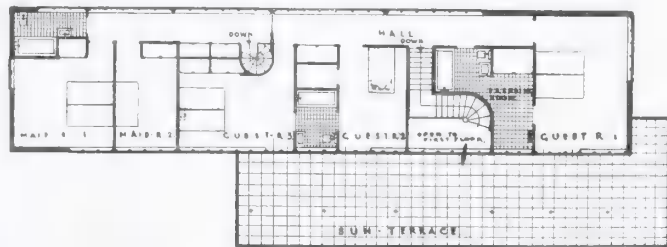
The outward appearance of these houses is similar. Both are composed with a feeling for horizontality and make a clear separation between the upper and lower blocks. The skill of design lies in nice proportion of window and wall, with uninterrupted glass surfaces. Although both houses are large, the simple outline into which the architects have ordered their complex needs is impressive. Surely no one would want to tamper with such satisfying design by adding ornamentation of any kind, or by breaking up the composite parts for the sake of hominess or cosiness.

The houses show the functionalist tendency in modern

architecture. The plan is thought out to suit the person who will live in the house rather than to meet a preconceived idea of what the outside should look like. With the plan settled upon first, the architect then builds around it a simple and graceful exterior. Hence the practical advantages are many.

In the Lindbergh house, for example, the orientation is a prime consideration. The house is very long, nearly two hundred feet. All the rooms are on the south side. Corridors, servants' quarters, service entrance, and garage face the north. The house is generous in window area, making dark winter days brighter. In summer the house is cool and delightfully open, especially in the late afternoon and evening. To regulate the light, or for privacy, curtains covering the whole window surface can be drawn. Awnings keep the glare of sunlight off the glass. The windows on the ground floor are really glass doors, which, when thrown open, make the living-room a veritable porch.

So great an expanse of windows was not possible in the last century. Modern steel or reinforced concrete construction makes potentially possible a house without any solid walls, one which can therefore be as free and open as modern life requires. One concomitant of this type of construction is the flat roof. It can be better built and better insulated against sun, snow, or rain, with the same expenditure of money and effort, than any other type of roof. In addition, the roof of the lower story can be used as a terrace. The Lindbergh house has both an open and a covered terrace on each floor. The (Continued on page 356)



This house, designed for Mrs. Homer H. Johnson by the same architects, is being built in Pinehurst, North Carolina. It is planned to be placed on the extreme northeast corner of the lot close to the house behind, from which it is screened by a wall, which also serves as a windbreak. The plentiful use of glass is desirable for the Southern climate



ADDING THE AMENITIES TO COLLEGE LIFE

The New Balch Residential Halls, Cornell University

FREDERICK L. ACKERMAN, *Architect*

MARY LINTON ACKERMAN, *Decorator*

SHE arrived at the University with a small bag that contained all of her possessions, and it fell to her lot to be assigned a room in the recently completed Residential Halls for Women. Out of a meagre income, a sufficient amount had been saved to enable her to enter the University; but she must henceforth earn her way. Her effort was observed by the Dean of Women, and toward the end of the year she was called to the Dean's office, for she had been selected as one deserving a share of a small fund that had been left by a thoughtful person. Fifty dollars at that time was quite sufficient to relieve the strain; and after a choking response of appreciation she said: 'I don't mind having but one dress — only one can be worn at a time. Besides, I have found that most things can be taken from us; but I have had one experience that cannot be taken away — I have had a year in Balch.'

Recently there has been considerable discussion concerning standards of housing in educational institutions, provoked by a news item in which the word 'sumptuous' was used to describe the recently erected Residential Halls at Cornell. Those who used this term to describe that environment were seemingly afraid that students of modest means would be harmed by surroundings that were not definitely bleak, austere, or barren.

The experience of the one girl mentioned above may seem a very slight incident upon which to rest an argument for a more serious consideration of amenities in the housing of students. It is true, it was not an important event as events are rated; it may be that it is bathed in sentiment. But to those who so rate it the retort may well be: 'What of it?' It was an important event, for the reaction illustrated by the incident is fairly typi-

cal. A fact and not an item of theory was released by it.

The files of our many publications devoted to the amenities of community and home disclose a singular avoidance of the broad subject of institutional housing. Not a word is to be found concerning the environment in

which the students of our educational institutions live. The reason for this lack of interest need not detain us here: the point of this note is to bring the housing of students into view and to deal briefly with its significance. Certainly the housing of a constantly increasing army of students should interest all of us, while those engaged in stimulating interest in the amenities of community and home should be deeply concerned.

For the greater part, the housing facilities of educational institutions are made possible through the gifts of individuals interested in education. The character and quality of these facilities express the point of view of many donors and many school or educational authorities. They are meagre, barren, or austere, or they are elaborate or sumptuous, according to the circum-

stances that governed the donation in each case.

The structures erected during the past fifty years differ so widely in respect to quality and character that it is quite impossible to describe them in a few words. However, one generalization may be made in respect to character. Except for a few notable examples, it is obvious that but slight consideration has been given to amenities beyond the architectural treatment of the exterior and the furnishing of a few conspicuous rooms near the entrance.

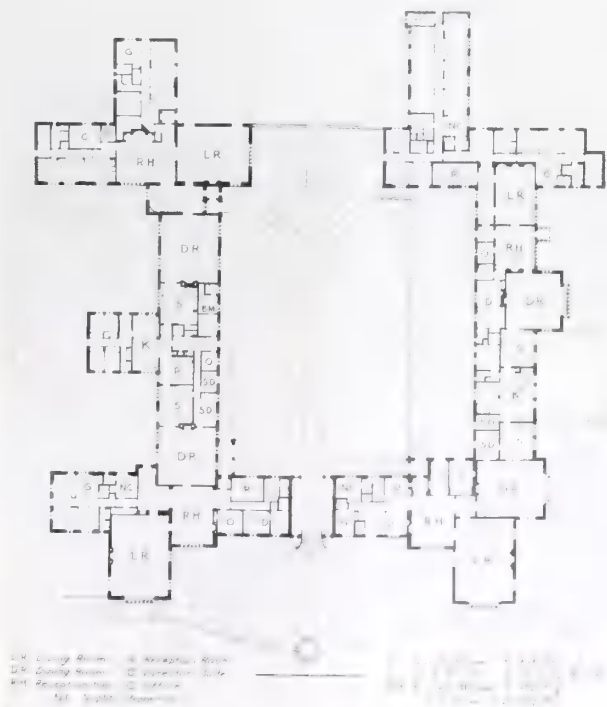
It would not be accurate to say that a characteristic bleakness was due to a lack of funds. Often it was due entirely to an ill-advised distribution of budget and want



The offices are so placed as to overlook the entrances. Although these rooms are called offices, there is no trace of the institutional in them. In the vestibule of this unit hangs a charming old clock which may be seen through the window



Four residential units, of which one is shown above, are grouped around a large court. An intimate residential character is secured by the informal arrangement of the social rooms. The plot plan for the eventual development of these halls is shown below, as is also the plan of the four units already built





On the walls of this dining-room is used the scenic paper 'Fêtes of Louis XIII,' whose light background tones give the color notes for the wood and ceiling. The curtains are of a changeable rose and blue; the furniture is Duncan Phyfe in design; the china and glass rose. In the living-room (shown below) in this same unit one, the color scheme is taken from a rare old India print whose tones are soft gray, blue, a pale lilac, and several shades of rose

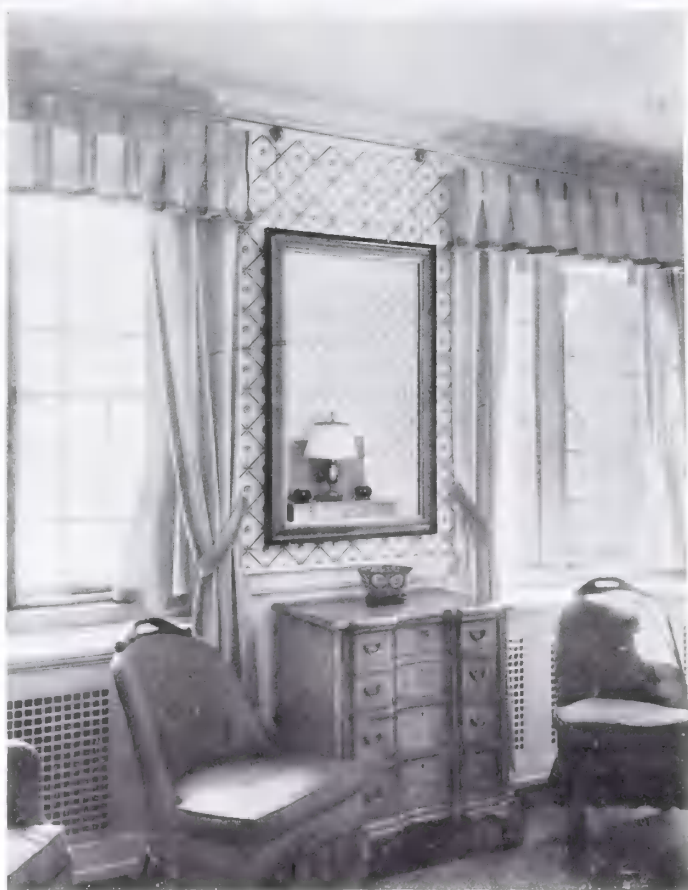




The view above is of the living-room in unit two, as seen from the hall. On the wall of the hall is a rare Indo-Persian panel printed to celebrate the founding of the United States of America. Throughout this unit are rare antique textiles and spreads

The small reception room in this unit has a reproduction of an old English paper in yellow, cream, and plum; the curtains are in yellow, the furniture coverings in yellow and plum. The furniture is maple. All reproductions used are of authentic design

of skill and sympathetic understanding in using the funds available. Very often, and this point should be emphasized, a bleak and barren effect was sought on the ground that an environment possessing these qualities would in some manner which we could not understand contribute something of value to the educational experience. Notwithstanding exceptions, an extended survey left us somewhat depressed and not a little concerned. Large sums had been invested, it seemed, in the housing of students. Much of it had been spent under the influence of a point of view which attached little importance to the amenities and which had not recognized the importance of competent guidance in planning and particularly in the arrangement and selection of furnishings. Some of it had been spent, strange as it may seem, with the thought in





The living-room in unit two is made colorful by the use of a yellow-brown Vauxhall chintz. In this room an opportunity was given for the use of hand-loom products to show various types of weave. On the wall is the beginning of a collection of textiles showing the art of printing cotton as begun by the Oberkampfs of Jouy, and also an original wood block used for such printing

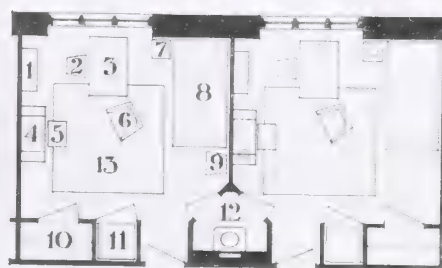
The little reception room in unit four has for its paper a rather formal drawing-room design which is a replica of a famous old paper. The drops on the electric-light fixtures are lilac, and this tone of lilac runs through the furniture covering, plus some note of robin's-egg blue. Two mirrors placed opposite the two windows reflect the color of the hangings and glimpses of the terrace outside

In the dining-room in unit two, maple furniture is used, whose yellow tones, repeated also in the paper, are relieved by the soft green of the china, glass, and hand-loom fabric of the chairs. Much care was given to the character and quality of the hand-loom products in relating them to the rooms in which they are used





STUDENTS ROOM



- | | |
|------------------|------------------|
| 1 BOOK RACK | 8 BED |
| 2 DESK CHAIR | 9 SIDE CHAIR |
| 3 DESK | 10 HANGING CLOS. |
| 4 DRESSING TABLE | 11 TRAY CLOSET |
| 5 BENCH | 12 LAVATORY-MED |
| 6 EASY CHAIR | CABINET-Tel- |
| 7 TABLE-LAMP | EPHONE |
| | 13 RUG |

DIMENSIONS ~ 12'-2" x 11'-4"

These plans of two typical students' rooms show the suggested arrangement of furniture. Each piece has been carefully selected for use and appearance

A careful study of the use and the arrangement of furniture determined the actual size and proportion of the students' individual rooms. A tray closet is included as well as a hanging closet, and these, being concentrated along the inside wall at a maximum distance from the windows, give free floor space and unbroken wall surfaces. On the inside of each closet door is a full-length mirror. The elimination of lavatory and dresser from the room and the use of a day bed ensure a living-room character. The connecting lavatory, containing telephone, makes it possible to use two rooms en suite; only a few double rooms are included



All of the color schemes for the student rooms are carried out in as gay, fresh coloring as was procurable in prints and fabrics that are both serviceable and durable

mind that an environment in thoroughly good taste would weaken the students' resistance to the stern problems of life.

If a majority of those who attend private schools, colleges, or universities spend four to eight years in residential units without æsthetic merit, in rooms that cannot be 'arranged' by reason of a lack of unity between structure and furnishings, and if in addition a student is surrounded by an atmosphere of opinion that casts a slur upon orderliness and an active appreciation of the æsthetic, the outlook for the American environment is not bright.

An understanding of this danger, and the desire to round out the educational experience in such a way that it would contribute more directly toward the art of living, led the donors of Balch Residential Halls to add a group of four units for women to the educational facilities of Cornell University. Their broad educational and cultural aims could be expressed in words; our problem was to translate those aims into materials. What arrangement of plan, what manner of architectural expression, what quality and character of furnishing, would, when combined, serve the ends indicated by the donors? Such (Continued on page 344)

A BREATHING SPACE IN THE CITY



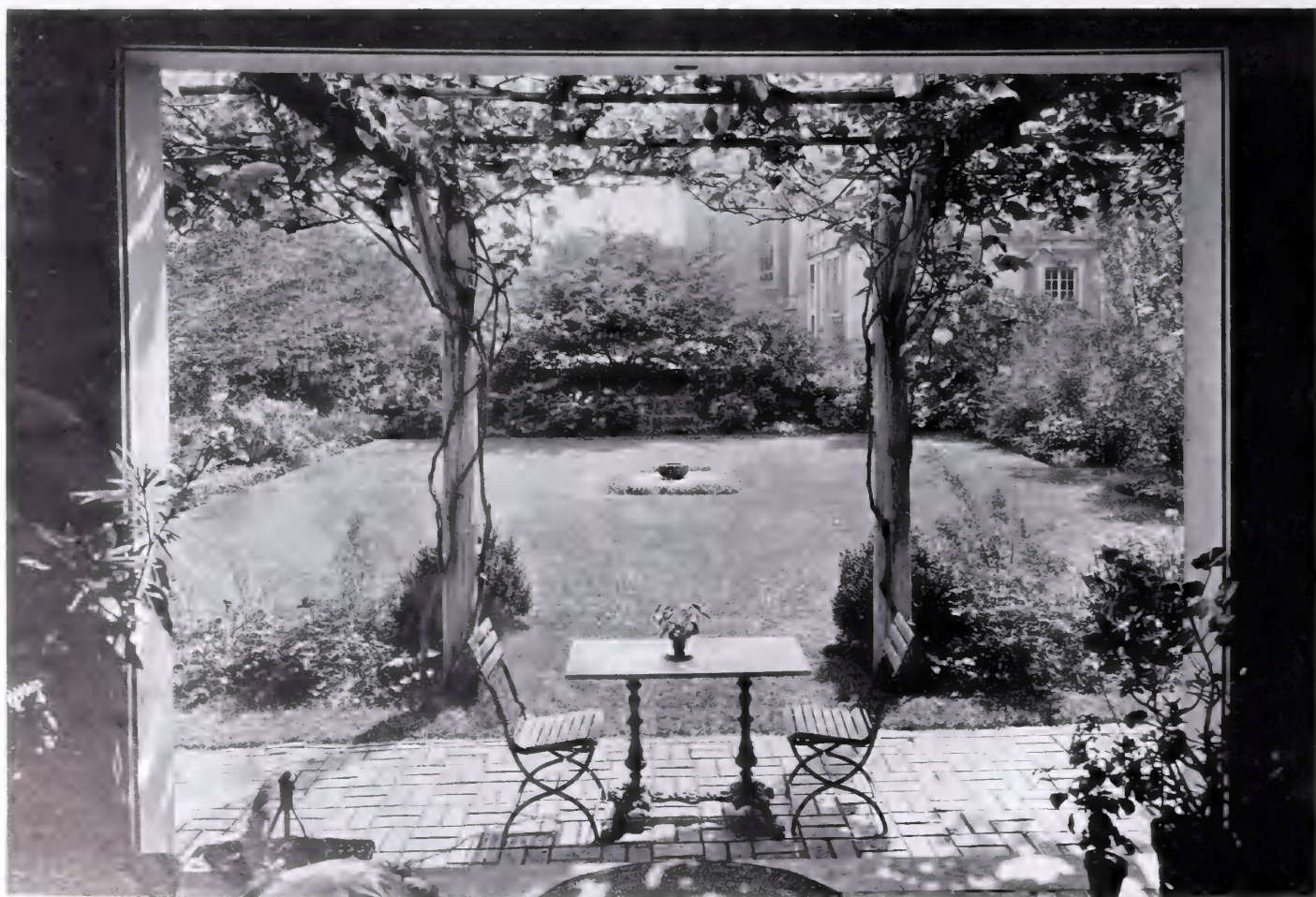
The Garden of Mrs. E. C. Moore

Cambridge, Massachusetts

MARY P. CUNNINGHAM

LANDSCAPE ARCHITECT

In the heart of Cambridge, surrounded by Harvard College buildings and within a stone's throw of busy streets, this little garden might be responsible for many a day started right. Hawthorns, lilacs, and old-fashioned bush roses against a solid board fence seclude it successfully from passers-by. Iris, peonies, and other spring flowers fill the borders in the foreground, with box, myrtle, pinks, bleedingheart, and roses for their fragrance and homely associations



Photographs by Barr Church



The garden is directly connected with the plantroom by the simple pergola of whitewashed peeled posts which support grapevines for both their shade and their shadows. A service path goes in past the old pear tree along the board fence and is screened from the garden by a hedge of English hawthorns. Pergola designed by Mrs. Martha Brooks Hutchinson, Landscape Architect

BULBS THAT WAKEN THE SPRING ROCK GARDEN

Storehouses of Beauty to be Planted

in the Fall

BY ANDERSON McCULLY

DAUNTLESS and gay, bright children of the melting snows, the cheery flowers of the smaller bulbs nestle among the sheltering rocks, or climb daringly beyond their edges as though setting forth to waken the sleeping spring with the dancing joyousness of their own happiness. Thrifty little blooms, in the easy months they have packed their small bulbs fat with stores that they may venture forth care-free early in the year. Like the human children, they carry with their stature a gleeful and lovable charm that takes wings unto itself with the perfection of greater growth.

Few gardens fail the greeting of the snowdrops (*Galanthus*), pushing up through the snow as though to hurry winter on his way; but it is in the rock garden that these blooms of promise reveal their real charm, placed high enough to come more nearly on a level with the eye. The sheltering rocks call them forth a week or so earlier, and they dance entrancingly within the stern protection. Like all these of this group, they should be planted once and for all as soon as they are received. Cover them about two inches deep. Sunshine and shadow most please them, and any ordinary garden loam. They naturalize well under shrubbery or trees. *Galanthus nivalis* is the more usual, and is



easily grown in Northern gardens. *G. elwesii* is a newer, larger form that has been found better for warm Southern gardens that the small snowdrops seem rather to disdain.

The glory-of-the-snow (*Chionodoxa*) follows close upon the snowdrops, pushing out in the bare places between the snow with elfin flower spikes that often carry twelve to fifteen blooms. Let them have a sunnier side of the rock than the snowdrops, though they may drift into each other. The *Chionodoxas* are particularly happy planted in colonies that may clamber in little marching hosts up and down the pockets of the rock-work. About eighteen bulbs to a square foot are needed for an immediate effect. Cover with three inches of soil. *C. luciliae* carries lighter blue flowers with a prominent white eye, and is the most easily naturalized. *C. sardensis* blooms even earlier, and is an intense gentian-blue without the mark of



The Spanish squill (Scilla hispanica), shown above, is a happy choice to grow beneath conifers or in shady corners. Tulipa clusiana (at left) is slender and grows from eight to fourteen inches high. The outer sides of the pearly petals are marked with bright cherry, and the bud eventually opens to a six-pointed star

white. Like the snowdrops, these are best left to their own devices.

The snowflake (*Leucojum vernum*) somewhat resembles a larger snowdrop, and grows eight inches high. The nodding white flowers are tipped with green and are among the earliest. It needs a little warmer winter covering in coldest gardens, as it is a plant of the Mediterranean.

The Scillas have been adorning themselves, due largely to a meeting of the many traveled members of the family, so that it is sometimes difficult to recognize our modest squills. These are bulbs to gladden the March and April rock garden. *S. sibirica*, with pendent brilliant blue bells on three- or four-inch stems, wakens very early. It is an extremely hardy species, and will accept either sun or shade, and any garden soil, though preferring a sandy loam. Plant in groups, and cover with about three inches of soil. *S. bifolia* is also small, blooming very early in March, and masses of its rich blue bells contrast well with the gold of the winter-aconite.

The English bluebell or common blue squill (*Scilla*



Tulipa kaufmanniana (above) is about six inches high and prefers a rather shady home. It opens flat to show a golden heart. Freesias (left) are better in the Southern rock garden than some of the bulbs that miss the snow. The Muscari, grapehyacinths, in their differing varieties may be had in bloom from early February through May (below)





nonscripta) is taller and more resembles the hyacinth in its deep blue bells. It may also be had in pink and in white. The larger bulbs need to be planted about four inches deep, and should have a light winter covering in Northern gardens. The Spanish squill (*S. hispanica*) is frequently called the wood hyacinth. This is considerably larger, growing even to two feet with a rich diet, and also more tender. It is beautiful when well placed and grown, but needs partial shade, and is a happy choice to grow beneath conifers or in shady corners. In named forms this may be

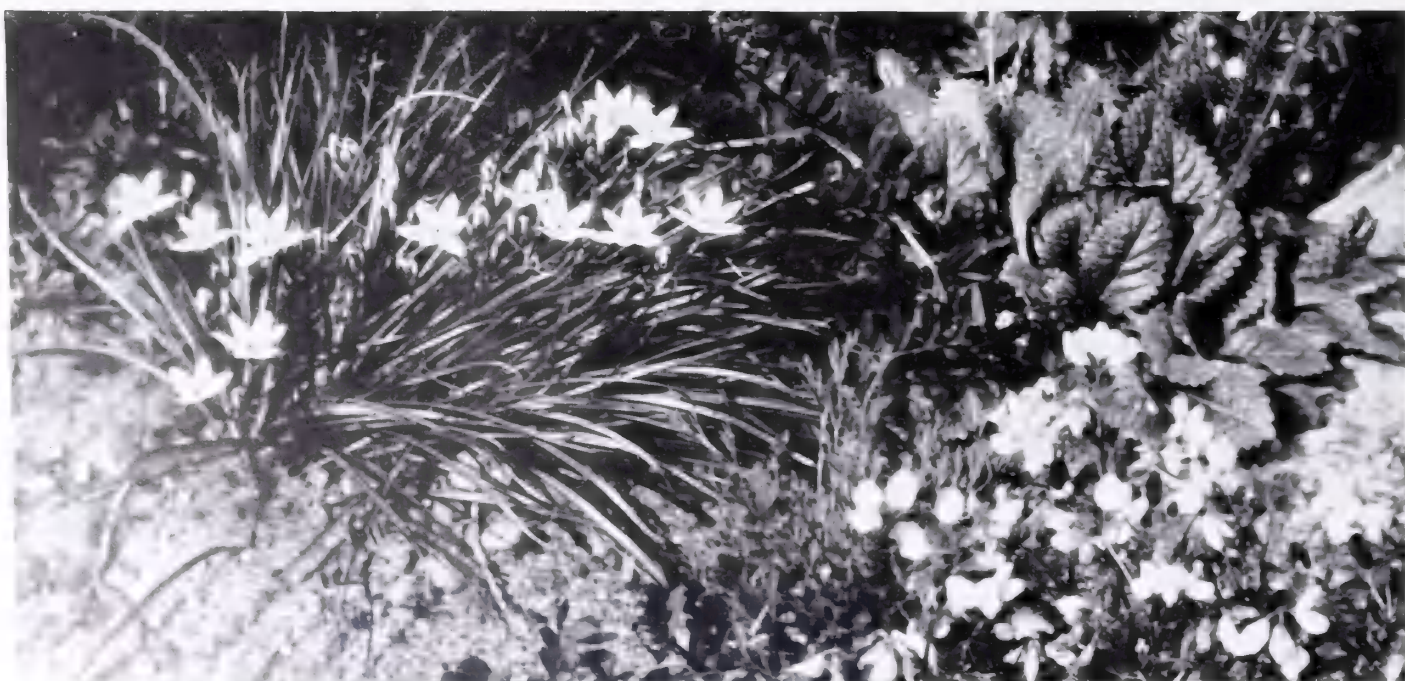
Crocuses (left) gladden both autumn and early spring. This is Colchicum or autumn-crocus. Narcissus rupicolus (below), a miniature narcissus, is a form of N. juncifolius

had in Blue King, dark lavender, flushed blue; White Queen; Rosalind, blush-pink; and also Porcelain Blue. Plant six inches deep.

The Muscari, grape-hyacinths, have also been gathering in the garden in many forms. They are sturdy little fat-spiked flowers of four to eight inches in height, which, in their differing varieties, may be had in bloom from early February through May. Heavenly Blue is probably best known, and most used for those massed effects that bring a vivid splash of bright, medium-light blue in late April and early May. The first to bloom is the small four-inch, cambridge-blue *M. azureum* that pushes through the February snow. The larger eight-inch *M. neglectum majus* follows with blue-black blooms; and the white *M. botryoides album* bows stiffly to the merry crocuses. The type is blue, but sometimes rather poor in tone. *M. paradoxum* from the Caucasus is one of those few flowers that are almost black. The long spikes bloom in April.

The moschatum group of the Muscari are strongly musk-scented. The type, *M. moschatum*, is a gray-purple that turns to yellow-brown, about five inches high. Its variety *majus* is larger belled and about seven inches tall. *M. flavum*, six inches, marks its yellow bells with purple. These also bloom in April. May sees the bright rosy tasseled *M. masseyanum*, and the beautiful feathery-plumed violet *M. plumosum* of seven inches.

All Muscari naturalize well in the rock garden, and need mainly to be left alone, though rather relishing an occasional top-dressing of well-rotted manure or other good plant food. The moschatum varieties need the richer fare. Plant about three inches deep in sun or shadow, but preferably a little of both. (Continued on page 350)

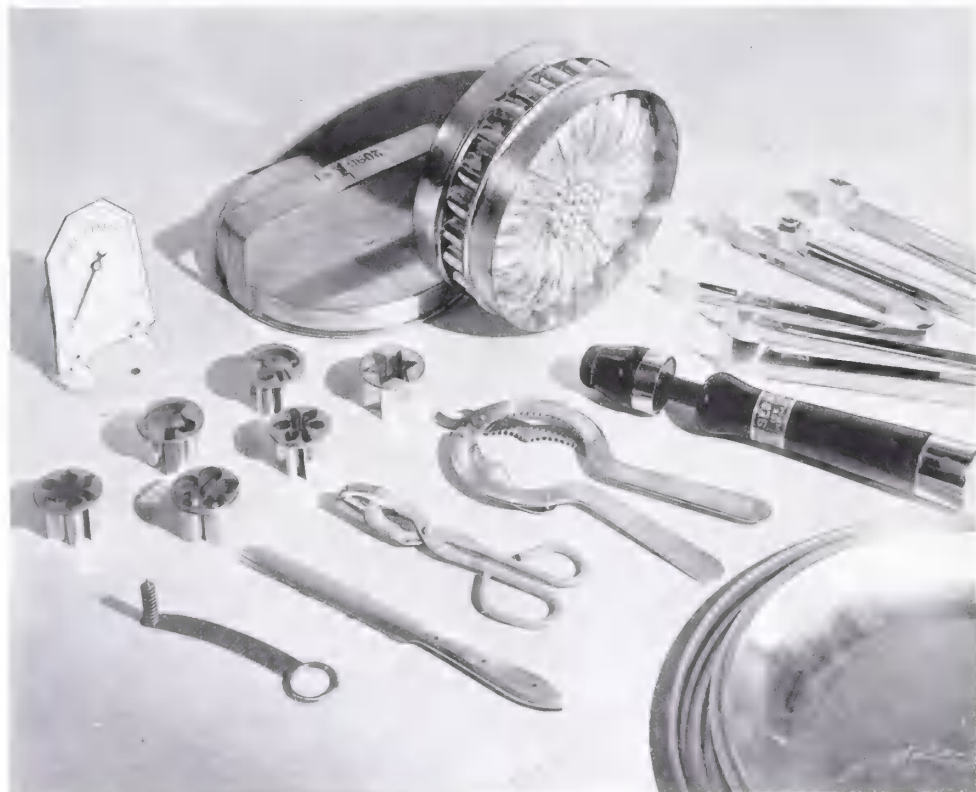


UP-TO-DATE UTENSILS *for the* KITCHEN

Photographs by Dana B. Merrill



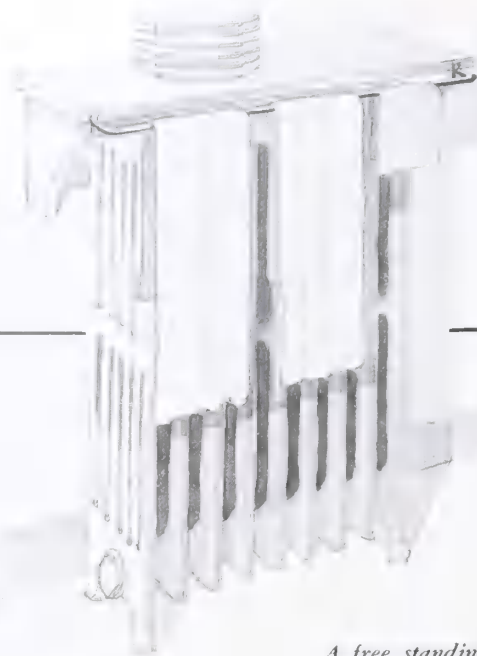
Above at left: an air-tight glass jar for keeping foods fresh in the ice box or crackers crisp in the closet; a handy broiler for gas, oil, or electric burners, with groove for catching juices, and a square pan for frying eggs, pancakes, or fritters. From Lewis & Conger. An excellent electric sandwich toaster and shell-shaped ramekins of brown porcelain lined with white. From Hammacher, Schlemmer. At right: a white and silver coffee biggin from France for making drip coffee. From Hammacher, Schlemmer. A cheerful pitcher with bright green bands. From Lewis & Conger. A set of engaging green and white plaid bowls from R. H. Macy & Company



An attractive mould and ice-tray remover which loosens the tray with easy pressure. From Hammacher, Schlemmer. Vegetable cutters and curler, a new and useful jar opener, and a stainless steel knife with spear end. From R. H. Macy & Company. A Bake-O-Meter oven thermometer showing how much heat is required for various roasts; a perfect pie plate with rim which catches the overflow of juices, and chromium-plated Pom Tongs for lifting boiled eggs, bacon, and so forth. From Lewis & Conger

MODERNIZING

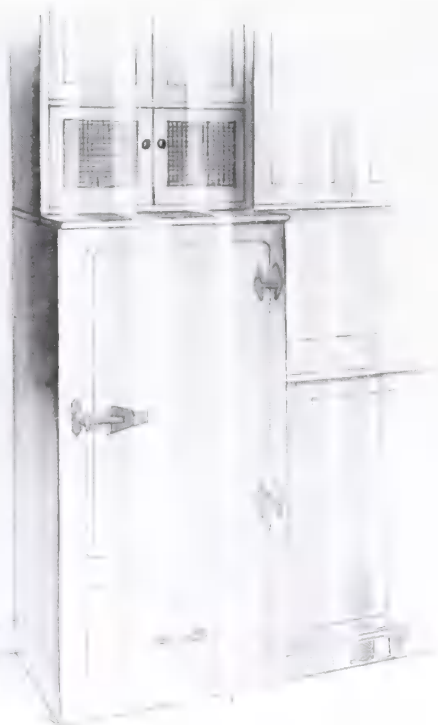
in LITTLE WAYS



A free standing radiator in the kitchen may have a shelf built over it which not only will serve to warm the plates, but may have a rack attached for the quick drying of towels

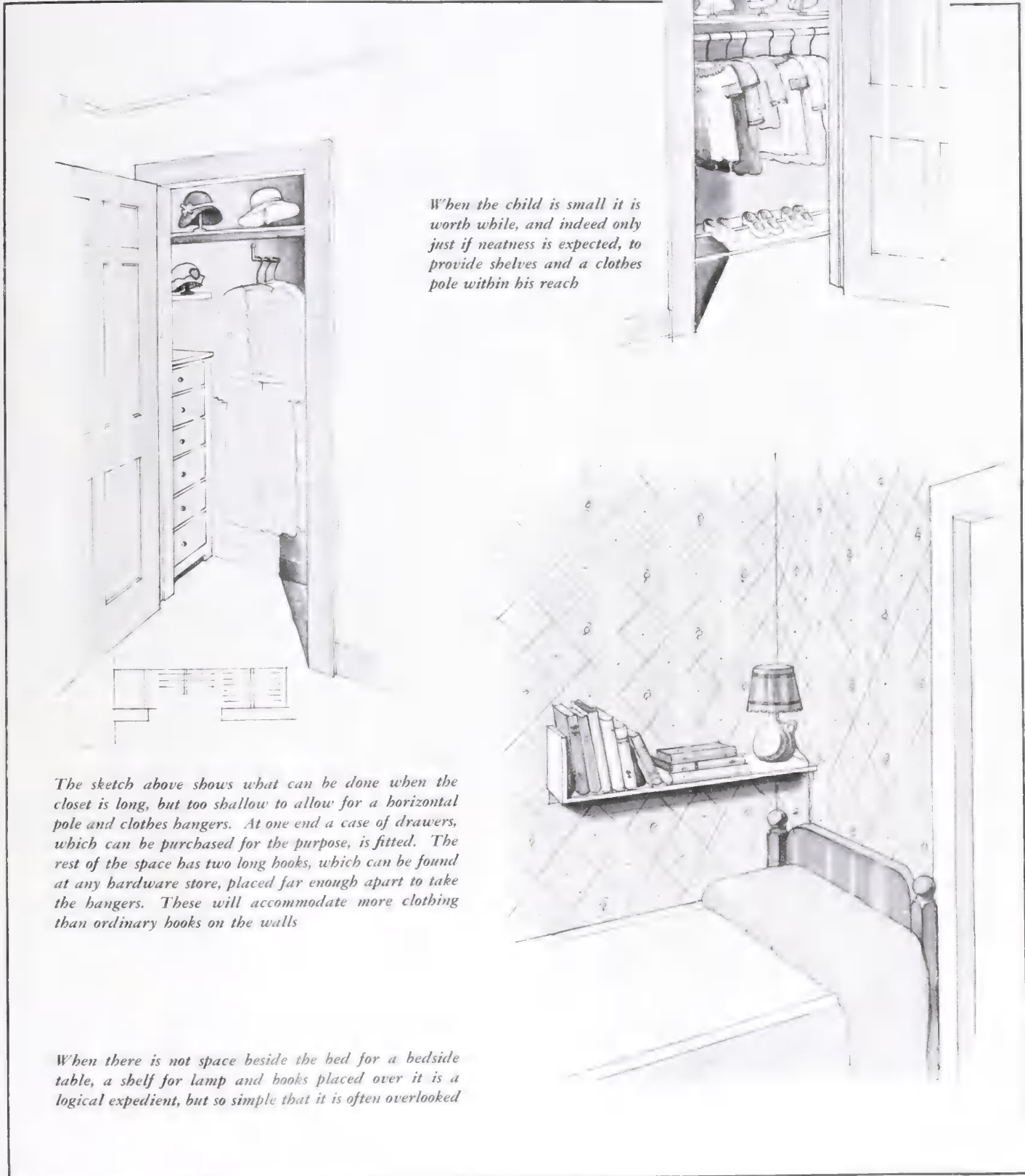


No closet is more convenient than one in the bathroom to hold linen and extra supplies. The one pictured above is built between the head of the tub and the door. Being only 11" deep, it takes but little space in the room and yet it is adequate for its purpose. It also provides an excellent place for hanging the towels in daily use. Holes are bored in the door to give a circulation of air



In the kitchen a great help is a small cupboard with screened doors in which food too hot to be put immediately into the refrigerator can be placed temporarily. Here it is shown built over an electric refrigerator of the type that has the mechanical equipment contained within the box

*Some of the small Conveniences
that may easily be added to
Various Rooms in the House*



When the child is small it is worth while, and indeed only just if neatness is expected, to provide shelves and a clothes pole within his reach

The sketch above shows what can be done when the closet is long, but too shallow to allow for a horizontal pole and clothes hangers. At one end a case of drawers, which can be purchased for the purpose, is fitted. The rest of the space has two long hooks, which can be found at any hardware store, placed far enough apart to take the hangers. These will accommodate more clothing than ordinary hooks on the walls

When there is not space beside the bed for a bedside table, a shelf for lamp and books placed over it is a logical expedient, but so simple that it is often overlooked

KITCHEN UNITS OF NEW VERSATILITY

Provide Everything from Closets to Cabinets

BY DOROTHY STACEY BROWN

THE kitchen woodwork has long been a problem to the woman who desired a workshop efficiently arranged to suit her particular needs. Stoves, sinks, washing machines, and other labor-saving appliances have been brought up to date, but the kitchen cabinets, cupboards, and shelves are only too often much the same as those used in our grandmother's time.

But it is no longer necessary for the housewife with exact ideas as to the requirements of her kitchen to spend a great deal of money on specially designed custom-built work, nor need she content herself with miscellaneous ready-made pieces which neither fit nor look well together, and whose varying heights and designs waste space and multiply cleaning problems. The solution is a set of units so designed that she may purchase as much or as little working and storage space as she desires, either buying a complete assortment or beginning with one piece, such as a cabinet base with a porcelain working surface, and adding the others from time to time. Designed by an expert, these units represent the latest ideas on saving cleaning and space and aiding efficient work; the material and construction

are of the best, yet the cost is less than a carpenter making them to order would charge for the work alone.

A kitchen equipped in this way will have shelves, cupboards, closets, and a kitchen cabinet, all uniform in design and height, which are really individual pieces fitting so closely and exactly that they may be bolted together into a compact whole with no waste spaces or dust-catching openings. The pieces in place give a built-in effect, seeming to be a solid part of the kitchen woodwork, yet in case of moving they may be easily taken apart and set up again, perhaps in another order and for other uses, according to the needs of the new kitchen.

Only the best kiln-dried hardwood, guaranteed not to warp, is used, and the construction is reinforced, extremely strong and durable. There are many little niceties of detail, such as the bakelite kick plate on the base of all the pieces and the perfectly flat surface of the porcelain cabinet top. The units stand flush with the floor so that there is no wasted, hard-to-clean space beneath, paneling with its dusty crevices has been eliminated to give unbroken surfaces of smooth, enameled wood, and all hardware is of



The kitchen units here shown may be purchased separately and yet, owing to their uniform design, give the impression of built-in cabinets when used in combination. There are no waste spaces or dust-catching crevices, and every detail is planned to simplify labor and reduce cleaning

non-tarnishing chromium plate. Drawers pull out easily, and doors fit exactly, and every detail is designed to simplify labor and reduce cleaning.

Unless she is planning a complete new kitchen the housewife is likely to choose the kitchen cabinet, or even only the working base which forms its lower half, as a first

twenty-four inches for the small kitchen. The complete base and top in the narrower width costs less than forty dollars.

The utility cabinet, which may be placed so closely alongside its larger neighbor that it seems to be part of it, is a really efficient example of its species. A shelf at the top



A kitchen cabinet to which have been added a two-shelf cupboard for supplies, a utility cabinet on the left for brooms, mops, and so forth, and a linen closet on the right, here used for china and cooking utensils. This makes a very efficient combination and gives the pleasing effect of a single unit. Photographs by courtesy of R. H. Macy & Company

sample of the new idea. The base is a cabinet thirty-three and one-half inches high with a porcelain working surface which will, unless given unreasonably strenuous treatment, last a lifetime. A large wooden bread or chopping board hides in a groove beneath, from which it may be completely removed when necessary. Behind the two doors of the cabinet are two roomy shelves and five drawers — one wide and shallow with a division down the middle and another containing a metal bread and cake box.

The cabinet is completed by a two-shelf cupboard which bolts on the base and may be added later if desired. Behind the doors is ample storage space for cooking materials or dishes, a combined flour container and sifter is set in the lower shelf, and there are two electrical outlets. Without the flour sifter and other fittings this unit may be hung on the wall as a simple cupboard — as it appears over the refrigerator in one of the illustrations — and will give very useful extra shelf space. The cabinet units are made in two widths, thirty-six inches for the average home and

takes care of cleaning and polishing preparations, and against the back is a rack for small brushes, cloths, and miscellaneous cleaning aids. Below the shelf there is ample space to hang a full supply of brooms, brushes, dry and wet mops, and even to stand the vacuum cleaner, which usually refuses to fit agreeably into cabinets of older design. In fact, the closet is that unequalled blessing of the housewife, a place where the complete cleaning equipment of the home is kept together and in such order that everything may be found at a moment's notice.

The linen closet, which is the same size as the utility, may be used equally well for pots and pans or as a china closet. Inside are six shelves where baking needs, china and glassware, towels, or cooking pots will find a spacious lodging, and a whole wall of cupboards may be made of several of these placed side by side. Like the complete kitchen cabinet they are seventy-two inches high, so that when a utility closet is placed on one side of the cabinet and a closet with shelves on the (Continued on page 342)

LA CASITA EN CUERNAVACA

The Mexican Home of Dwight W. Morrow

BY FRANCES FLYNN PAINE

IN December of 1928 when Ambassador Dwight W. Morrow made his now famous arrival in Mexico City, the responsibilities which he encountered were serious and difficult. The interest and intensity with which he threw himself into solving the delicate international questions then pending between the two countries brought him warning that he would have to conserve his strength if he hoped to finish the work he had so enthusiastically undertaken. A person not accustomed to the high altitude and stimulating climate of Mexico City is frequently misled into overexertion and inevitably suffers the consequences. Mr. Morrow was warned that he, like all others called upon to do intensive work, must frequently seek the relaxation of a lower altitude and intervals of tranquillity and rest.

As a guest of Sir Esmond Ovey, British Minister to Mexico, Mr. Morrow went to Cuernavaca soon after his arrival and there first experienced the fascination and happiness of life as it can be enjoyed in this part of semitropical



Several others.

Mexico. Sir Esmond's house, a very old Spanish Colonial one, was charming: its patios and *portales* filled with tropical vegetation, strange but alluring to people from the North countries; the rooms with lovely old Spanish Colonial furnishings; the living quarters made comfortable by installation of the essentials to an Anglo-Saxon's ideas of convenience.

Sir Esmond was an ideal host and it was easy to give one's self up to the enjoyment of the moment, where just to be alive, to see, to feel, to sense such natural simple beauty as the country afforded, was to be content. All this must have made a strong appeal to Mr. Morrow, for soon after one of the old Colonial houses was found in Cuernavaca, which, with some improvements, was made suitable as a country place for the Morrow family.

The 'little week-end adobe house' immediately became a source of great interest and pleasure to the family, for with this as a logical reason for collecting the many beautiful antiques and modern arts in which the country

Photographs by courtesy of Mrs. Dwight W. Morrow



Fig. 1. The corridor showing Colonial and Indian furniture. Primitive native potteries, as well as the Colonial Talavera, may be seen in the cupboard in the background. On the wall hang examples of painted and inlaid native lacquers, and the handwoven wool rug on the floor is a large example of the blankets used by the Toluca Indians



Fig. 2. Corridors, portales, and a glimpse of the mirador beyond. This mirador is a cool refreshing place for afternoon tea and affords a magnificent view of the great valley that surrounds Cuernavaca

abounds, the Morrows were brought quickly and intimately into a very real current of Mexican life. They hunted for rare old pieces of Colonial furniture, tooled leather, old brocades, velvets, lovely lacquers, chests, plaques, glass, silver, rugs, laces, potteries, and tiles, all in the Colonial tradition, and the beautiful Indian things, simple, charming, and extremely decorative, that are made by the Mexicans to-day. The latter, if intelligently used, make a very important contribution to contemporary interior decoration and garden furnishing. The Morrows used many of these lovely things in their house, and the photograph of the corridor (Figure 1) shows some of the simpler types of Indian chairs and pottery. The hand-woven wool rug on the floor is a large example of the blankets used by the Toluca Indians. In the foreground of the photograph is a *petate* or hand-woven split-palm mat, universally used by the Indians of Mexico in their little *jacals* or adobe houses.

The corridor, patio, and mirador are the most important features of the Spanish Colonial country houses in the tropical or semitropical latitudes. The corridor is an inner covered loggia facing the open central patio or garden. Rooms are placed, almost universally, one deep around the patio. Very rarely indeed is there a room that has not immediate access to this garden, except, of course, in such cosmopolitan places as Mexico City, where unfortunately, as with us, bad foreign influences have crept in to destroy the purity of their Colonial architecture.

In Mexico City baby skyscrapers and California bungalows are needlessly, but rapidly, destroying the beauty of the Spanish Colonial architecture, and one feels that it is a great pity, for there is no economic reason for the substitu-



Fig. 3. A glimpse of the hand-wrought iron balustrade on the stairway leading from the patio up to the mirador. In the foreground are some of the beautiful creamy-pink ollas or jars that are to be found in Mexico along the Pacific slope

Fig. 4. The charmingly informal manner in which the Mexicans use their garden potteries is well demonstrated in this illustration which shows some of the steps leading down to a lower terrace. Old garden walls and steps painted over and over and showing through the soft color washes of earlier coats, weathered throughout the centuries by the tropical elements, add an indescribable loveliness to the gardens, houses, and streets of Mexico

tion of this ugliness for the beauty that is being destroyed.

Lately a few endeavors have been made to study the magnificent pre-Colonial architecture of the country and adapt it to present-day use. If such enterprising Yankee architects as have unfortunately invaded Cuba can be restrained from doing their worst in Mexico also, there is still hope that the country may, for a time at least, retain the marvelous charm and beauty that are among its principal attractions. It is hoped that Mexico will realize, in time, that to encourage Americans to erect poor imitations of the prevalent United States small-town hotels, houses, and theatres in Mexico is to lose one of the country's greatest heritages, and to no avail.

Mexico has many valuable assets which she can develop. She is prodigiously wealthy agriculturally, as well as in natural resources and minerals, and can become one of the world's greatest playgrounds. Given her superb climate

and diversity of scenery, by preserving the peculiar charm of the architecture and the customs and costumes of her many Indian tribes, she can attract enormous numbers of people if she does not destroy the very things that have the strongest appeal to the foreigner. And at the same time she will be conserving the very best of her own inheritance.

But to get back to the Morrow house. The mirador in this house is charming, affording as it does (Figures 2 and 6) a magnificent view of the great valley that surrounds Cuernavaca. It is a cool and refreshing place for afternoon tea or to enjoy the tranquillity of an evening in quiet conversation with friends. The various patios and corridors on different levels are also characteristic of the houses of Cuernavaca, as the town is built on the slope of the foothills leading into the valley. Figures 3 and 5 show the corridors and portales that bound the terraced patios.

In the foreground of Figure 1 can be seen some of the very beautiful creamy-pink ollas or jars that are found in Mexico along the Pacific slope, and which form a part of the extensive collection of native potteries that have been brought together in this house. The manner in which these potteries are used is demonstrated in Figure 4, showing some of the steps leading down on to a lower terrace. The effect of the plain walls, painted in soft color and weathered by the tropical elements, is very lovely.

The pool (Figure 5) is also characteristic of the houses in all the warm sections of Mexico. They vary in size from the small *pila* to enormous terraced pools such as are to be

found in the famous Borda gardens in this same little town of Cuernavaca, which, since pre-Colonial days, even before Montezuma's reign, has been the playground for Mexico City. Sheltered by mountain barriers on the north, Cuernavaca, situated on a southern slope, has a superb climate, warm and semitropical. Its luxuriant foliage and marvelous scenery make it one of the most beautiful villages on this continent. A more tranquil spot can scarcely be found. The sun and warm rains have aged the red-tiled roofs and tinted the walls until they seem inseparably blended with the thickly flowering foliage. Tall palms rise from the patios. Bougainvillea climbs everywhere, its gorgeous masses of flowers hiding, subduing, uniting patios, buildings, and walls under its great blankets of color.

From the miradors one can see the surrounding haciendas and villages dotting the hillsides. Ancient Spanish bridges, their classic and massive architecture softened by the luxuriant mantel of flowering vines, cross and recross the swiftly running streams that flow down from the mountains. One can trace, up over the hilltops and into the mountains, glimpses of the roadway as it cuts through the forest — roads built by Cortes to facilitate the complete conquest of Mexico. On these roads one can watch the groups of Indians, wending their way over the hills down into the valleys, bringing their wares to the market place — the same market place described by Mrs. Morrow in *The Painted Pig*, where she and her daughter Constance, 'who helped me buy a painted pig at Cuernavaca,' found so much to interest and amuse them. (Continued on page 340)

Photograph by courtesy of Ambassador Clark



Fig. 5. A view of the swimming pool in the Morrow gardens. Pools, which are characteristic of all Mexican houses, vary in size from small *pila* to the enormous ones found in the famous Borda gardens in this same town

Antiques



by

Nancy Cooper

I bequeath to Dean Swift esq., my large silver standish, consisting of a large silver plate, an ink pot, and a sand box. — POPE

AFTER years of urging by devoted admirers all over the world, the family of Ralph Waldo Emerson finally consented a year ago to open his study to the public. The room is exactly as he left it. The stiff, uncomfortable-looking rocker in which he did his work stands by the table on which his portfolio lies. Along one wall are his books, many of them first editions annotated by his hand. On the others hang the portraits of his friends and relatives. One steps into the room with a sense of stepping over a threshold into the past.

Not long ago I happened to be standing near the door when a gushing young woman approached, and, with scarcely a glance at the room itself, turned immediately to a little calendar which hangs by the chimney. One knew that she had in her mind's eye one of those simpering affairs with an illuminated thought for every day which women sometimes affect in their bedrooms.

She stooped to look, and then walked suddenly away.

Along the top of the Emerson calendar she had read: 'Baby-carriages easy terms.' And at the bottom, 'Get your refrigerators now.'

Furnishings of an Eighteenth-Century Writing Desk

I HAVE on my desk a little leather-covered book entitled *The Young Man's Companion*, a compendium of practical information 'made easy,' which in the year 1750 had gone into its eighteenth edition, and which is said among other things to have been the source of much of the early education of the Father of our Country. There, under the heading 'Materials for Writing,' I find this delightful bit of verse:—

A Pen-knife Razor-metal, Quills good store;
Gum-Sandrick Powder to pounce Paper o'er;
Ink shining black, Paper more white than
Snow,

Round and square Rulers on yourself bestow;
Small Compasses to rule your double Lines,
Wax, Sand, and Black-lead Pens for your
Designs:

These with a willing Mind, and ready Hand,
Will make this Art your Servant at Command.

On the whole, the list speaks for itself.

Wax, sand, rulers, and compasses are articles familiar to even the most modern-minded. 'Black-lead Pens' were pencils, with points of lead in fact as well as name. Of 'Gum-Sandrick' I shall speak later.

The verse follows a paragraph of directions for taking 'the first, second, or third Quills in the Wing of a Goose or Raven,' and cutting the quill into a pen. Nor has the form of pen made after those directions been improved on to the present day. On another page a recipe for making ink of oak galls is given, very little if any different from that found in the excavated ruins of Pompeii, and not far different, they tell me, from the ink in your own inkwells. But of the containers for these tools of the 'willing Mind, and ready Hand,' there is, unfortunately, nothing. Needless to say, it is with these the collector is most concerned.

In gathering together the following notes, I have been much indebted to Mr. Richard W. Hale of Boston, whose interest in old writing equipment of all kinds is well known and of long standing. With unprecedented generosity he has turned over to me material which is the result of years of personal observation and of painstaking inquiry of authorities on this subject all over the world. I shall be glad if the brief consideration which I am able to give it here serves to encourage him in the

project of some day putting it into more complete and permanent form.

No doubt the earliest form of container for pens and ink was the narrow brass box for

Courtesy of Mr. Richard Hale



Fig. 2. A Sheffield taper holder once owned by John Quincy Adams

Courtesy of Concord Antiquarian Society



Fig. 1. The ink 'standish' of Nicholas Bowes, first minister of the church in Bedford, Massachusetts, engraved with his name and the date 1725. The box and sand caster are of brass

split-reed pens with a small box at the side for ink, with which the monk from Sangor Gutok laid open the forehead of the lama in Kipling's *Kim*. Such boxes are still to be found in Egypt and the Far East, and such, no doubt, was the 'ink-horn' of which we read in the Book of the Prophet Ezekial, the Hebrew phrasing having been translated by the makers of the Authorized Version into terms understandable to their readers through the equipment of the sixteenth-century scrivener. It is said that as late as the year 1853 a rent and rate collector near Derby, England, was still going about with a goose quill stuck behind his ear, and an inkhorn slung by a cord from his buttonhole.

The pen-and-ink box of Europe and America during the seventeenth and early eighteenth centuries was more nearly what its English name implies, a *standish*, or shallow box on feet, in which the necessary writing materials were placed in compartments made to fit them. It was of various materials, — usually pewter, brass, or silver, — and was covered with a hinged lid.

An interesting example of such a box from an American collection is illustrated in Figure 1. It belonged to Nicholas Bowes, first minister of the church in Bedford, Massachusetts, a man whose writing equipment, I think, would likely have been typical of that most commonly in use in this country during his time. His name and a date are engraved on the lid thus:—

Nicholas Bowes
His Standish
August 4
1725
5

The box is of brass and is divided into four compartments—three small rectangular ones, and a long narrow one for pens. These were no doubt quills from the 'Wing of a Goose or Raven.' Nicholas Bowes would have heard of metal pens. Before his death he may even have used one—on occasion. He would

Courtesy of Concord Antiquarian Society



Fig. 3. The standish of Ezra Ripley, pastor of the First Church in Concord, Massachusetts. The ware is German stoneware or 'pot d'gray' decorated with cobalt and manganese

certainly have read the lines of Pope written in 1738 'On Receiving from the Right Honorable the Lady Frances Shirley a Standish and Two Pens' (one steel and one gold). But he would have stuck to his quills for everyday use. A contemporary note says that quill pens continued in general use until well into the second quarter of the nineteenth century, and that in 1833 the struggle for supremacy between steel and quills was at its height. The first commercially successful steel pens seem to have been produced about 1837. But even to the present time, professional scribes in England have continued to use quills, and a supply may always be found on the table for counsel in the Supreme Court of the United States.

Fig. 5. A Sheffield bougie box, so called after the French word for taper. Boxes in this style are also found in brass and pewter. To the left a rarely beautiful little writing box designed for a lady's writing desk. The covering is a bright green shagreen; the inkwell, sand caster, and seal are cut crystal silver-mounted



Courtesy of Mrs. Richard Hale

So Nicholas Bowes would have cut his quills to his liking, and would no doubt have kept his penknife tucked away in the compartment with his pens.

His inkwell, which was of lead, as so many of that day were, may be seen in the small compartment at the right, fitted snugly so as to avoid sliding or spilling. About the opening for ink are four small holes to hold the used pens until they dried and could be laid with the others. To the left is his sand caster, a small perforated brass box in which are still to be found a few grains of a coarse sand (some of it undoubtedly mica) which served him in lieu of blotting paper.

You have seen it used on the stage, if not in real life. The writer casts the sand freely on his newly written sheet, and then pours it back into the box by funneling the paper. I have read somewhere the lament of an eighteenth-century housewife, in which she tells of the trouble the sand is to her, sifting into the drawers of writing tables and on to the floor, and dropping out of every letter received through the post. Though blotting paper of a sort had been known since medieval times, it was not until around the 1830's or 1840's that a resourceful manufacturer came to milady's rescue with a commercially produced paper which permitted her to sweep away the sand once and for all, and have done with it forever.

Since we know that the perforated box in Nicholas Bowes's 'standish' contained sand and not pounce, we can only guess that if he had pounce, he kept it in a separate box in his writing table. The terms 'sand box' and 'pounce box' have been used so often interchangeably that it may be well to pause a

moment here to differentiate between them.

The New Oxford Dictionary defines pounce as 'a fine powder . . . used to prevent ink from spreading in writing over an erasure on unsized paper, also to prepare the surface of parchment to receive writing'; Dr. Johnson, as 'The Powder of Gum Sandarach, so called because it is thrown upon paper through a perforated box.' Sandarach is 'a white gum oozing out of the juniper tree.'

Now the eighteenth-century writer respected both his time and his materials. He had none too plentiful a supply of either. If he made a mistake in writing, he erased it painstakingly, not with a rubber eraser, of which he knew nothing, but with his penknife. If he wished to write again upon the roughened surface, he 'pounced it o'er' with powdered juniper gum, and rubbed the powder in well with his finger so that the ink would not run as he wrote. Or if he were writing on parchment, which is oily, he rubbed in pounce to make a surface better fit to take the ink. Pounce is used by draughtsmen to-day for this latter purpose.

We do not know whether or how the eighteenth-century pounce box was different from the sand caster. Judging from the fact that the ordinary standish seems to have been equipped with a sand box only, we are forced to the conclusion that pounce was considered a less indispensable material, and was kept by those who wanted it in a separate container. Just what its form was we shall not know until a box turns up with some of the pounce left in it, or until a standish is discovered having two perforated boxes instead of one. I have seen one boxwood caster, known to have been (Continued on page 346)

Courtesy of Mr. Richard Hale

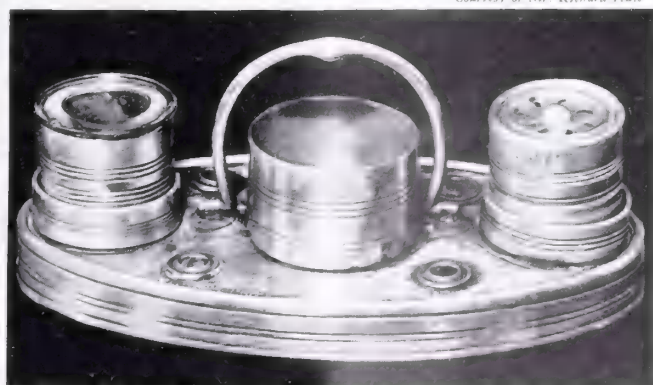


Fig. 4. A pewter standish in tray form having a wafer box in place of the more usual candle or taper holder

Courtesy of Mr. Richard Hale



Fig. 6. A Sheffield ink standish of the George III period. The inkwell and sand caster are of cut glass silver-mounted

PLEASE TELL ME . . .

Q. Our dining-room has recently been papered with a scenic paper which we wish to have glazed (not 'antiqued') so that it may be wiped down. How should this be done?

A. The best method of treating your scenic wallpaper to preserve it is to glue-size and varnish it. There is, however, no way of doing this so that it will not change the color of the paper somewhat.

In glue-sizing, an absolutely clear, transparent gelatine glue should be used, and it would probably take three coats, for unless every little pocket in the paper is covered and the glue well spread over all cracks and joints, the varnish will get through to the paper and leave a grease spot.

We think varnish is better for this purpose than shellac and would recommend a white varnish, as this changes the color of the paper the least. Your paper will probably take at least two coats of varnish, and it must be put on in the proper consistency to work successfully.

Q. Several years ago I saw an article about radiators in the *House Beautiful*, in which it said how much more satisfactory they were if painted with ordinary paint instead of radiator paint. So I had a couple painted to try it out. I like the appearance much better, but the paint peels off so that they either look badly or have to be repainted too often. The article I saw did not mention any particular kind of paint, and I am writing to ask if you can recommend a brand of paint that will have some affinity with the metal radiators and stick to them.

A. There are two rules in painting which must be applied in order to have the painting a success. The first is that the surface to be painted must be clean or the paint will not adhere to it, and the second is that the proper kind of paint for the purpose must be used.

New radiators are often covered with dirt and grease spots from the hands of the men who delivered and installed them, but which, because of the color of the metal, do not show. For this reason, radiators should be washed down with sal soda and water and allowed to become thoroughly dry before painting.

An aluminum or bronze paint will adhere without trouble, and this is probably one reason why one sees so many bronze and aluminum radiators. A lithopone or zinc paint will also adhere, with or without a priming coat of bronze or aluminum, although we should prefer to use such a priming coat when possible. Lead and oil paint should not be used for radiators, as it discolors and peels off with the heat.

In refinishing radiators which are now bronze or aluminum painted, be sure they are clean, and then use a lithopone paint.

If you try to repaint radiators which are already painted, remove as much as possible of the existing coat before applying the lithopone, because if lead and oil paint was used, it will continue to peel off and take the lithopone paint with it.

Q. I am renovating a house. In the dining-room there is a concrete floor — no cellar underneath — which is darkened by use. There are also several zigzag cracks in the concrete, due perhaps either to faulty mixing or to settling of the ground. The floor is laid at each end with square tiles to represent borders of small rugs. I should like to have your views as to the best manner of treating this floor to make it more attractive.

A. The cracks in your concrete floor should be filled, but we know of no way of doing this so that they will not show. If your floor has real tiles set into it, we doubt if you would want an entirely new surface. With the proper treatment concrete floors may be painted, or, if you wish a mottled effect, they may be stained. If they are not too discolored, possibly washing them thoroughly with household ammonia and warm water, letting them dry completely, and then waxing them to a high polish will be all the renovating necessary. As paint has a tendency to fill the pores and somewhat destroy the texture of the concrete, we should prefer waxing them. If the cracks are very bad, painting may make them show less than any other treatment.

If the floor has been previously waxed or oiled, remove this finish with gasoline or turpentine. If the cracks are filled with new cement mixture so that free lime is present, this should be killed by brushing or spraying the surface of the cracks with a wash, in the proportion of two or three pounds of zinc sulphate crystals dissolved in a gallon of water. This should be done before either painting or waxing. You might try this washing and waxing on a small portion of the floor where it comes under the rug. If you dislike the result, remove the wax with turpentine and paint the floor. If you wish an entirely new surface, it would be possible to put a hardwood floor over the concrete and have it cemented down. Rubber tile and linoleum can also be used, although these would of course raise the level of the floor above those of adjoining rooms.

Q. I should appreciate your suggestions on the best way to do over an old house and still retain that old look, my home being an unpretentious frame building, Colonial type, a hundred or

EACH MONTH we shall publish on this page answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply

more years of age. I list below some of my problems: Floors — of pine, with cracks; walls — plastered, smooth finish, cracked; chimney — built on outside, some bricks falling away, others peeling or crumbling; windowpanes from which the putty falls every time you raise the sash. (Do you know of any kind of putty that will stick?) Would hardwood floors be out of place in an old house of this character? What kind of floor looks best with mahogany furniture?

A. Replying to your questions regarding your old house: If the floors are of really old wide boards, we should try to keep them. If the cracks are too bad, it may mean relaying the floors. Otherwise, the worst of the cracks can be filled with 'Savogran Crack Filler,' which will have to be renewed at times, but will last for quite a while. When using Savogran it should be colored to match the color of the floor.

If the pine is hard pine, we should recommend staining it a dark color, then giving it a hot-oil finish. If the floor is soft pine, we should probably paint it. In painting floors, however, be sure to use a prepared floor paint — that is, one mixed with varnish in place of oil, as a straight lead and oil paint will not stay down.

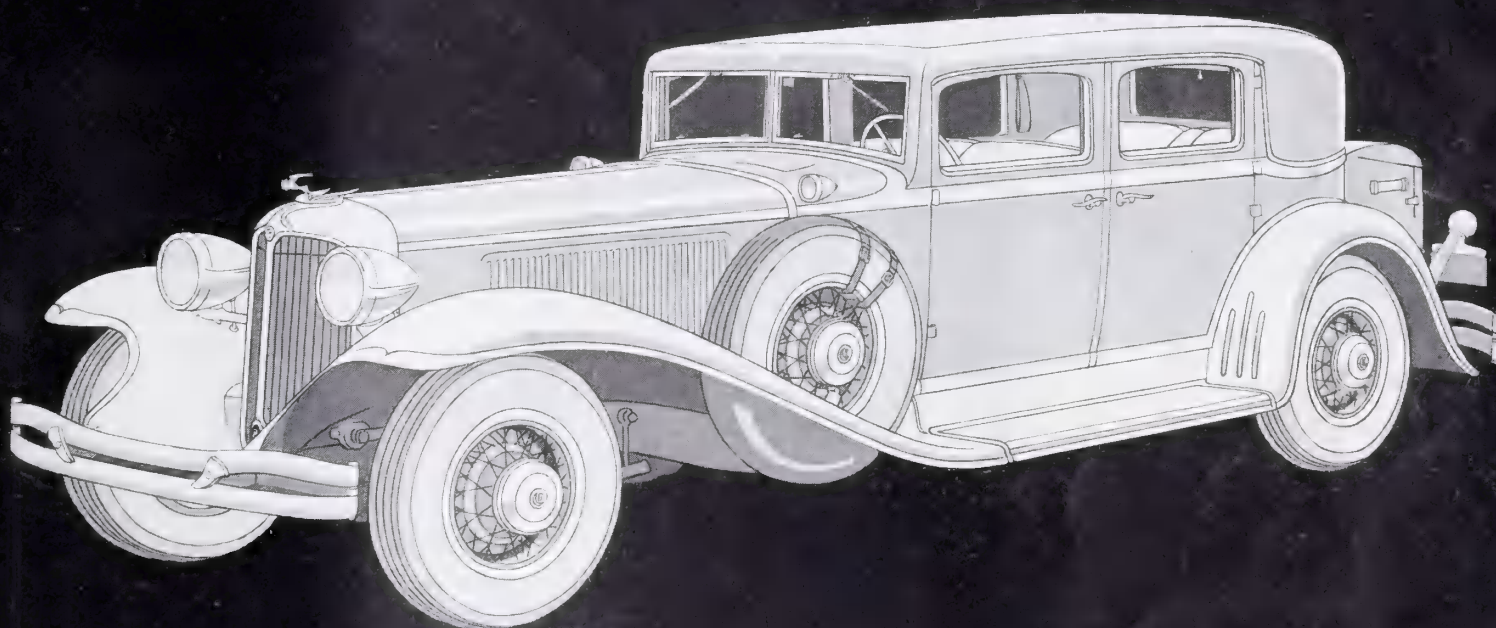
We should have the cracks in your walls filled, and then papered or painted. Where the cracks are very bad, papered walls which will cover up the cracks are probably more desirable.

For your chimney, we know of no way of remedying the difficulty except to have the bricks which are crumbling pulled out and replaced by good ones. When the chimney is restored, you may wish to paint it as a method of preserving the old bricks which are still in place.

The old putty on your window sash probably falls off because the old sash is so porous that it absorbs all the moisture in the putty. Remove the old putty, paint the sash where it comes in contact with the putty, to seal the pores, and then reset the glass with a new putty mixed of one-half common putty and one-half white lead, plus enough whiting to make it usable. Do not use straight common putty.

Hardwood floors would not be out of place in an old house, provided they are stained to a nice soft brown, not too light in color, and are given a soft finish. Light-colored and highly polished floors should be avoided, but dark floors will look well with your furniture.

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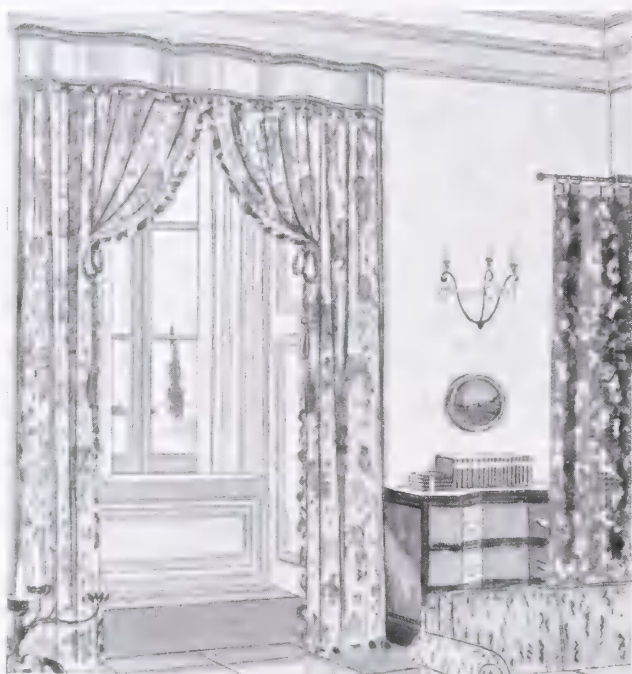
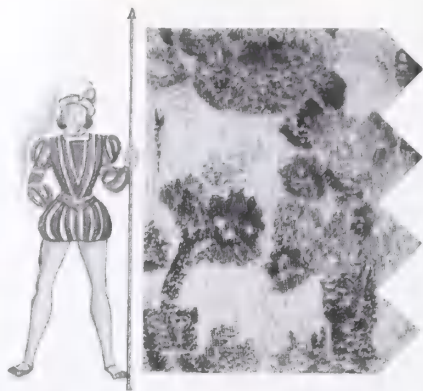
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TENDENCIES IN RUG STYLES

[Continued from page 298]

and beige tones. They make a distinct addition to the possibilities for interesting rooms and are most welcome. Even the colors that now are called taupe are better in tone than they were ten years ago. There is a distinct tendency toward definite color as compared with their former noncommittal appearance. These new taupes show a trend toward brown, red, and gold — and the difference makes a great improvement in the atmosphere of

explained in greater detail in a later article.

These new broadloom wiltons — called broadlooms because they can now be made very wide without seams — come in qualities that are well within the reach of even the very modest budget for at least a few of the rooms. Among the less-expensive grades the fillers are often of jute instead of wool, and the pile is both short and sparse. In the best grades — for which

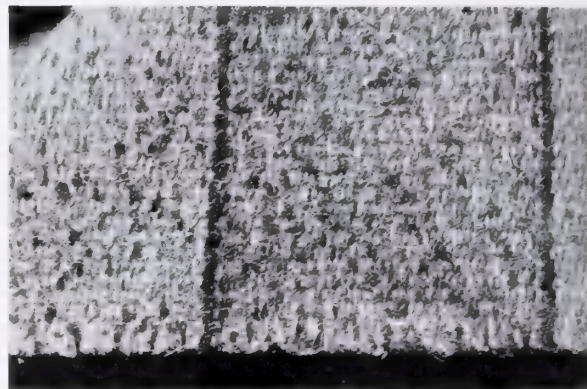


Fig. 10. A linen or flax rug showing an interesting texture.
Courtesy of Walker & Heisler

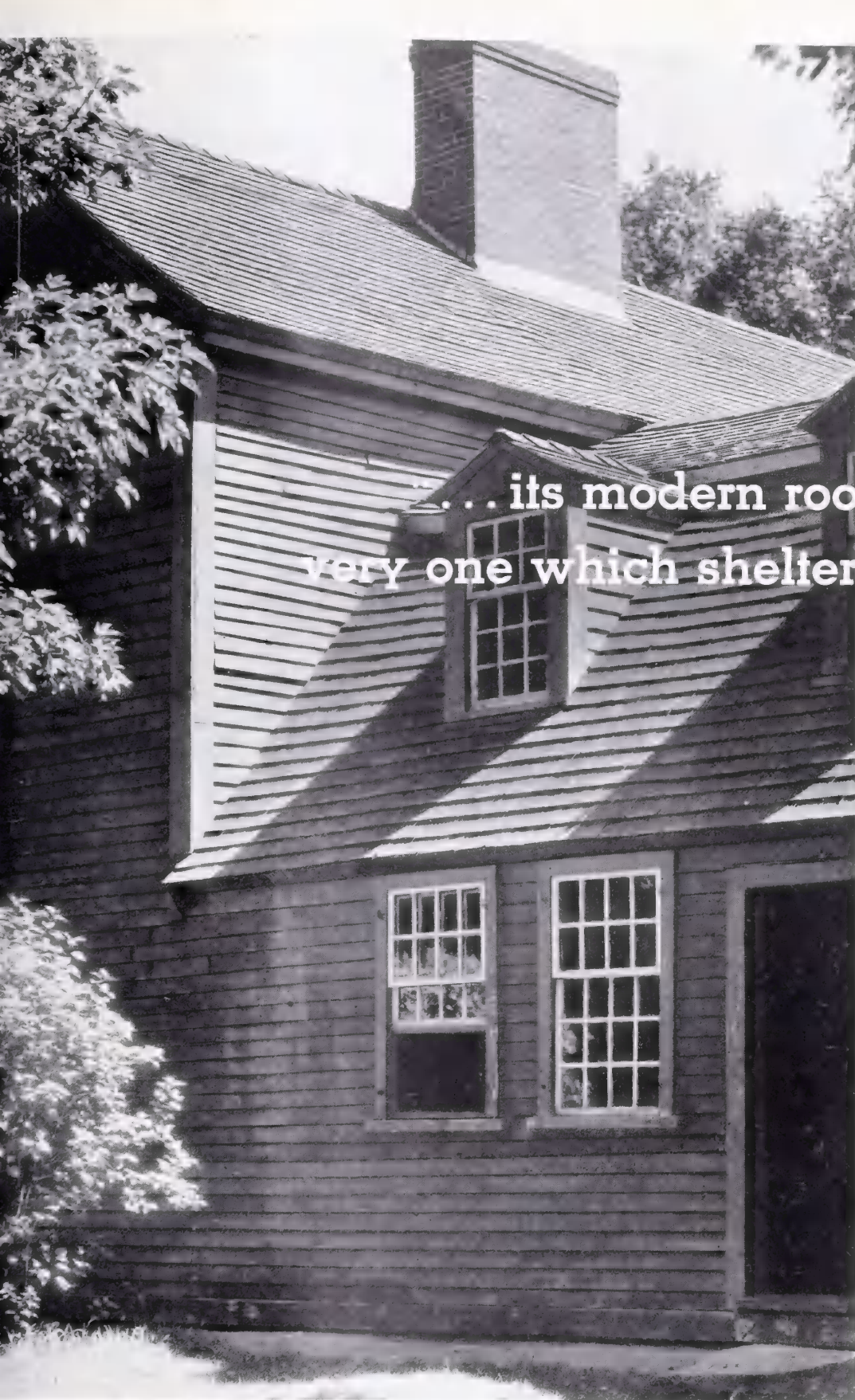
the room where they are used, as the reflected light from the rug in a room is an important element in the establishment of pleasant atmosphere. It is not difficult to see why our rooms have changed character to such a marked degree with these new clean colors.

The majority of them are being used in either the type of rug known as a broadloom wilton or a chenille. It is only comparatively recently that the wilton type has been made without pattern. We usually think of it as a machine product similar to an Oriental as far as pattern is concerned, expressed in worsted or wool pile, but lacking, unfortunately, any of the charm of the original Oriental hand-knotted product. Structurally, this type of rug has always stood for strength and long hard wear. The threads that are cut on the surface to form the pile are buried deep in the back of the rug and make a fine solid substantial floor covering. Worsted rugs of this type have always given a softer effect than the wools, although they do not necessarily wear any better. Worsted is the name given to the longer fibres of the wool; they give more feeling of softness and lustre than do the stubby ones. The wool fibres are sturdy and strong and give a fabric of great durability. Naturally, the worsted fibres give a softer sheen to the color. The coarser and shorter the wool, the less sheen, and the more evident will be the breaking of light over the fibres. This affects markedly the texture quality and determines in many cases the use of the rug — facts that will be

there has grown a strong demand because of the practicability of the rug — the pile is close and deep and the fillers are wool. Lift a piece of broadloom and roll it over in your hand if you wish to feel the difference between the two. The piece with jute in it will feel stiff and show resistance. The piece of all wool will be soft and flexible. Practically, the one with jute will give fair service, although it is not very happy when subjected to the cleaning process. In point of appearance, it is good — unless the pile is too short and too sparse. It will never have the feeling of resiliency given by the better grade, and down on the floor it will never give the soft effect of the other. Nevertheless, it is a fair rug and it comes now in excellent colors.

For those who wish to economize still further there come these same colors in the same weave, but in narrower widths that can be seamed together. The effect is never quite as pleasant, and a cheaper broadloom will show wear on the seams before the body part does. However, if we look at the amount of our investment judiciously, we know that we are getting all that we have paid for — and the rug will give fair service for a reasonable number of years. Figure 2 shows the difference in the effect of these two grades as nearly as a black and white photograph can.

The chenilles really begin about where the broadloom wiltons leave off — in point of expense. A good chenille is expensive, but it is also beautiful. A good grade of broadloom can be purchased for the



... its modern roof might be the
very one which sheltered John Hancock"

"A house built two hundred and more years ago, and rich in historical associations, presents a real problem to those responsible for its correct preservation. The famous Hancock-Clarke house in Lexington, Massachusetts is one where the problem of reproducing the true antiquity of a roof has been successfully overcome. Its modern roof might be the very one which sheltered John Hancock. It is so authentic . . . It has the soft, weathered qualities of roofs aged by time."



Charles Sheeler

Built by the Rev. John Hancock in 1698, this house in Lexington sheltered John Hancock, descendant of the builder and signer of the Declaration of Independence, when Paul Revere rode to warn him of the march of the British from Boston on the memorable morning of April 19, 1775 . . . Photograph by Charles Sheeler.

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TENDENCIES IN RUG STYLES

[Continued from page 336]

price of a poor quality of chenille. There is quite a difference in the surface texture of the two types and many people prefer the cheaper chenille because of its softness. It is not as practical from the standpoint of wear. The wilton gives a close, even effect; the chenille is softer and looser in appearance. In a fine chenille, the pile is high and close — a wonderful surface. Figure 3 shows two grades of this type of rug. As the pile of the chenille is not woven all the way back into the rug, — as is the case with the wilton, — but stayed by threads that catch and hold it together nearer the top surface, we cannot expect to get the wear from it in the cheaper grades that can be given by some of the other types. In a chenille with thick deep pile, this point is of no importance. Roll a piece of chenille back in your hand and you will see it separate so that it shows plainly the back. These little openings between the rows of weaving are always present and give us a real problem when the chenille is being considered for stair carpeting. Where the fabric bends over the nose of the stair, the gap shows and offers opportunity for trouble. Under most circumstances in dealing with the low-pile chenilles it is wiser to avoid using them on stairs. The wilton is a much better surface for this purpose.

The machine-made axminster is the other standard type that has kept its place as favorite — and that too has bent to the wind of change. Some of these are now made in solid colors and are very nice in the better grades. Axminster has a longer pile than wilton — and the pile is not woven so far into the back of the rug. The tufts are inserted and do not become part of the main body of the back of the rug. The result is a coarser, looser weave than the wilton and has not its wearing qualities, although in the better grades the period of durability is a reasonable one.

Another interesting variation has appeared during the last few years, known as a frisé. It is especially good where a rug has to withstand hard wear. Each tuft is made up of several strands that are snugly twisted together, giving a thick, kinky, and sturdy appearance. This method successfully presents excellent resistance to our rather heavily shod feet. Rugs of this type are often made up with the frisé in the centre and the ordinary loose soft pile of wilton or chenille in the borders — thus affording opportunity for contrast of texture as well as color. The type of texture is shown in Figure 4.

Another interesting development in rugs of to-day is the rapidly extending use of colors that give no definite pattern, but serve admirably to break the surface and

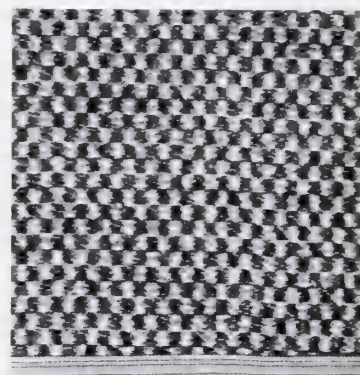


Fig. 11. An interesting check in wool fabric, practical and very good-looking. This comes in many color combinations. Courtesy of Lord & Taylor

give variety. These effects are obtained by one or more colors in the pile at seemingly irregular intervals. They run all the way from the pepper-and-salt mottled effects to those like the jaspé — the broken and irregular stripe — that are much more definite. They have an evident practical value in the fact that they do not show dusty footmarks and spots as easily as their single-toned brethren. Nice color schemes can be worked out with them, which we shall consider in a later article. One illustration is given in Figure 5.

The frisé pile is sometimes used alternately with the straight pile to give a pattern effect. Some of these are very effective, especially when the pattern is kept sufficiently subdued to remain peacefully upon the floor and is well bordered with the soft pile effect. See Figure 6.

Among the other types of rugs there have been comparatively few changes of major importance. The flatter weave of the Scotch rugs has continued, and in the range of possibilities presented by them still has good effects. A firmer weave and more solid carpet is represented by the flax or linen pieces. Originally these showed little variation in color or pattern. One chose a particular blue, green, rose, gold, or heather — now they come in much greater variety of tone and the colors are mixed in interesting plaids, checks, and basket weaves. Some of the combinations are delightfully decorative. Considering their practical as well as artistic value, it is strange that householders who want interesting rooms of good decorative character and good value for their money do not use them much more frequently. Similar colors and patterns have been introduced in a woolen fabric that is also interesting. Illustrations of both of these (Figures 10 and 11) are given and their patterns will be discussed later.

A machine-hooked rug has also

"Serene and competent power to arouse admiration reveals itself **FIRST** in personal possessions."

Lovely

LOTUS



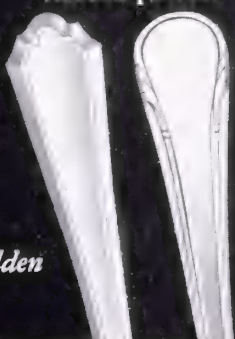
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John Alden

Tuscany


Watson Sterling

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You'll enjoy the timeless simplicity of the Lotus design, the fashionable, hand-wrought originality of each piece—and above all, its serene power to arouse the admiration of all who see it on your table. The Lotus pattern is found only in Watson-mark Sterling made by Watson craftsmen for selected jewelers in each city. Your own jeweler can secure for you a complete illustrated folder showing Lotus pieces and prices or you may address your request direct to us. THE WATSON COMPANY, *fine ware in Sterling silver only*—5 WATSON PARK, ATTLEBORO, MASS., U. S. A.





House in Norfolk, Virginia. Architect and owner, E. Bradford Tazewell.
Exterior walls finished with Cabot's DOUBLE-WHITE Collopakes.

Say "Collopakes" Instead of "Paint"

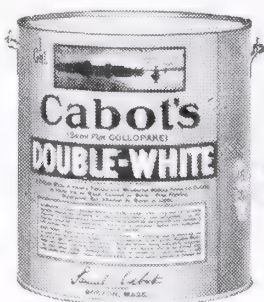
JUST as lacquers marked a new era in finishing automobiles, so Cabot's Collopakes (for use instead of paint) mark a new era in the finishing of homes and other buildings.

Collopakes differ from paints because the particles of pigment are much smaller than is possible with grinding. The finely divided pigment is dissolved (suspended) in the oil, resulting in more than an ordinary mixture, requiring very little stirring before use. Most important of all, the Collopping process gives these modern colors great covering power, automatic freedom from brush-marks and non-fading qualities that impress everyone who uses them. The gloss colors stay glossy out of doors.

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Please send me full information on Cabot's
DOUBLE-WHITE and other Collopakes.

Address _____

HB-10-31

TENDENCIES IN RUG STYLES

[Continued from page 338]

been produced recently in excellent designs and colors. The technique has great possibilities and can be used for designs that have a wide range of possible uses with different types of furniture, as will be shown later. Two of these rugs are pictured in Figures 8 and 9.

There are various novelties for bedroom or sun-porch use primarily, but they shift and change from season to season. The major changes that would influence our buying for permanent homes have been noted, with the exception of the old-time rag rug. This has taken on new life and thereby acquired new possibilities for use. The one in the illustration (Figure 7) is in bright clear greens plaided with yellows — as fresh as one could ask for the simple type of bedroom.

Oriental rugs are good and still much used. There is a world of difference between the antique Oriental and the modern one, and there is similar variation in the

price. The glossy washed modern Oriental never gives the fine appearance in a room that is demanded by a serious decorator. It lacks the justness of color relation that is essential to sincerity in any art. However, there are a few good modern ones that are unwashed and true to the older patterns and colors — except for the use of the aniline dyes in place of the old vegetable dyes. They make very satisfactory rooms. In the higher-price range, it is possible to find many of them. The buyer with the modest budget will find it much more satisfactory to keep to the clean, clear colors in the fabrics as they have been recently developed in this country, especially in the types already described.

The detailed questions of color and pattern in relation to specific room problems form an interesting story by themselves and will be discussed in the two succeeding articles.

LA CASITA EN CUERNAVACA

[Continued from page 329]

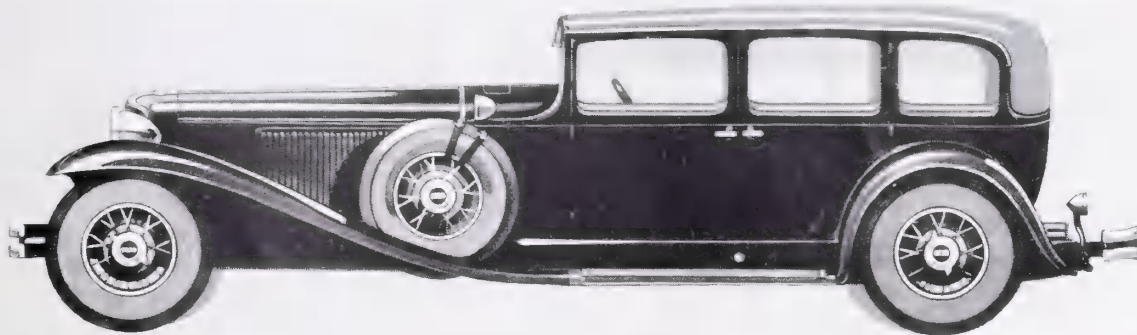


Fig. 6. The mirador of the Morrow house as viewed from the street. This also shows the attractive hand-wrought iron window bars and balustrade

Cortes captured Cuernavaca, as Cuernavaca was then named, about 1521 and built for himself a luxurious palace there about 1530. Cuernavaca has a climate that is as soft and genial as that of much lower regions, and the conquistadores were quick to avail themselves of its charms and of its advantages as a place of healthful residence. It is on the walls of this palace of Cortes that Diego Rivera, Mexico's great mural painter, has recently finished the frescoes which were

Mr. Morrow's parting gift to Mexico.

Over a magnificent highway which follows the trail of the old road built by the conquistadores, it is possible to motor from Mexico City to Cuernavaca in two hours. A sense of intimacy with the past takes possession of one and grows as he follows the winding road into the town. Its history is brought closer still after he arrives and finds himself walking along the narrow streets, through the por-



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**We Guarantee
Every One of These
Luxury Features**

100% Pure Virgin Wool

and nothing else. Not a bit of cotton or "re-worked" wool in them. All fresh, new wool for greatest warmth, lightness, and life.

Fast Color Tints

that will not wash out or fade but stay bright for years. The fashionable pastels—rose, blue, gold, green, orchid—in solid colors or large plaids.

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Both ends bound in rich, lustrous satin ribbon—luxurious and practical.

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made oversize and then shrunk to full 70x80 inches so they always stay large and never lose their shape. Plenty of tuck-in all around for full, single, or twin beds.

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The fine weave and deep nap give "KeepWarms" extra fluffiness that is so delightful.

Get Ready for Winter Now--While Your Dollar Buys Most

Charming blankets on every bed, blankets for each bedroom's color scheme, extra blankets for wintry nights, now can be yours, at savings you'll long remember.

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The flower-like colors of "KeepWarm" Blankets—created by artists after two years of study—evoke an *ah!* of delight. Fast colors they are, that fear no sun or suds. The binding of rich, lustrous Satin, sturdy and serviceable, matches in color the wool and accentuates its charm. And in their soft, lofty nap are countless tiny "air pockets" which effectively shut out the cold, bringing cozy, light-weight warmth and sound, restful sleep.

May We Send These Blankets Without Cost to You On Approval?

If the guaranteed features at the left are those you desire in your blankets, let us send two or more "KeepWarm" Blankets—in your choice of style and colors—on Free Approval. You may return them at our expense, or if you decide to keep them, your check for only \$8.95 pays for TWO blankets. Get yours now, while your dollar buys the most in years.

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NEW PROCESS COMPANY -- Warren, Penna.

You may send the blankets I have checked, postpaid, for a week's Free Approval. I will either return them at your expense or send them for TWO.

NAME _____
Address _____
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Position or Title _____
(Occupation)
Blanket tags if you care
to include if not pleased.

Please Write Plainly

CHOOSE 2 OR MORE

Solid Pastel Color
☐ Rose ☐ Green
☐ Blue ☐ Gold
☐ Orchid

Plaid Pastel Color
☐ Rose ☐ Green
☐ Blue ☐ Gold
☐ Orchid

LA CASITA EN CUERNAVACA

[Continued from page 340]

tales, into the gardens, into the very rooms, living in the same surroundings, sleeping, eating, resting, using the very things which were also once an intimate part of the lives of the many historical personages associated with the past of this strangely fascinating village in Mexico. The great Montezuma, Cortes, de la Borda, Maximilian and Charlotte, and down even to Zapata—each seems to step out from the shadows of the past and to become very real, very close. Here they spent their days dreaming and planning, each an empire of his own. Yes, they have come, and gone—legendary figures now. For the magnitude of this valley and the aloofness of its mountains seem not to be disturbed by the insignificant consequences of human ambitions and plans, its great tranquillity seems never to

be really broken by the convulsions of intermittent conquests and revolutions.

Here one encounters Nature in superlative grandeur and calm majesty. Human activities, within the space of a lifetime, dwindle into utter insignificance. Plans of destruction fade and a realization of their utter futility comes.

The peace and immensity of Nature in this beautiful place create an overwhelming atmosphere which soothes the feverish anxieties of modern civilization and brings a realization of the brevity of the moment of time that is our life, and with that realization comes an appreciation of the eternal fitness of things—a wonderful experience for the modern man or woman to seek and find. A great spirit dwells within the limits of this valley.

Photograph by courtesy of Ambassador Clark



KITCHEN UNITS

[Continued from page 325]

other, they appear to be made in one piece.

In every kitchen there are utensils, such as the pots and strainers of preserving season, which are used only a few times in the year and when not in action are best put out of the way where they will not accumulate dust. Additional storage space for such a purpose is provided by small compartments made to fit on top of the larger pieces, adding about fifteen inches to their height, which cost about eight dollars for the eighteen-inch and twelve for the thirty-six-inch width.

For the average home the complete kitchen cabinet, flanked on either side by the two varieties of closer, makes one of the most use-

ful arrangements for a beginning. Whenever more shelf, working, or cupboard space is required new units may be added—perhaps an additional wall cupboard for china, or a porcelain-topped base with its useful shelves and drawers—which will fit and match the other pieces exactly. This uniformity of finish and design, carried through every piece and joined to the obvious excellence of the workmanship, creates the effect of an ensemble of built-to-order work and not at all that of cupboards which have been assembled one by one.

The extreme flexibility of this system makes it perfectly adaptable to the newest or oldest house, the smallest or most spacious kitchen. Where an old-fashioned kitchen is



MERE MAN CAN BUILD A HOUSE BUT ONLY A WOMAN CAN MAKE A HOME

THERE'S all the difference in the world between a house and a home. Mere man can build a house, but it needs the magic touch of a woman's hand to make that house a home. However no house can become a real home unless it protects against friendly weather, and is comfortable winter and summer.

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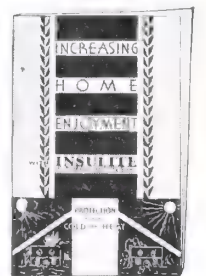
INSULITE IS A DOUBLE-DUTY INSULATION. Insulite is economical to use in building or remodeling... for in addition to insulating efficiently, it replaces non-insulating materials. As sheathing, Insulite adds bracing strength to your frame—and as a plaster base, it grips plaster with twice the strength of wood lath, eliminates lath marks, and guards against unsightly plaster cracks. Insulite is easily and quickly applied—thereby reducing labor costs and material waste.

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Serving Tongs

An attractive service for bacon, asparagus, corn, sandwiches, etc. 8 in. long, bright nickel finish. Z769 1.25



Hanging Shadow Flower Pot

Delightfully designed shadow tree in black iron, 12 1/2 in., is an artistic background for blossoming flowers or trailing ivy. Green tin pot is included.

Z768 2.00



Scotty's Dish

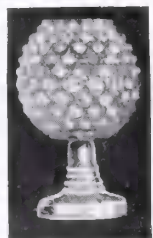
Every dog has his dish and he can't tip this one over! Heavy black iron frame with excellent Scotty contains enamel pan 8 1/2 inches diam. for food or water. N325 1.35



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KITCHEN UNITS

[Continued from page 342]

being remodeled in accordance with the latest precepts of up-to-date housekeeping, these ready-built pieces may be used to save much expensive carpentering, while the simplified design with its flat surfaces and untarnishable hardware fits appropriately into the most modern of homes. In their white, ivory, or pale green finish they harmonize with other details of the kitchen and are objects of considerable decorative value in themselves.

The housewife planning a new kitchen may now visualize every

detail, not only of stove, sink, and refrigerator, but of cupboards as well. The design of the new units is so similar to that of the latest refrigerators and even of the cabinet stoves it is an easy matter to surround them with a harmonious collection of neighbors. Even the kitchen table in its latest form, with bakelite top, adjustable height, and silently moving wheels, matches these cabinets and cupboards which promise to be among the most useful features of the easily cleaned, labor-saving, and charming kitchen of to-day.

ADDING THE AMENITIES TO COLLEGE LIFE

[Continued from page 315]

was the nature of the problem.

This note deals primarily with the interiors of the residential units; reference will therefore be made to only one of the many questions relating to design and operation that were dealt with in an extended survey of the field. Opinion was practically unanimous in favor of residential units housing approximately seventy-five students. Many reasons lie behind this preference—we may summarize by saying that units of this capacity give rise to a smaller number of social and economic problems. They are large enough to admit of economical operation and not so large as to destroy a feeling of intimacy.

The women's residential group, when completed, will accommodate a thousand students and include a recreation building and field. The first four units, already erected, serve as the entrance to the group and form the first court.

While the exterior treatment of

all units will conform in general architectural characteristics, the interiors of each unit will be so treated as to produce a distinct quality or atmosphere. In the four units already erected this has been achieved through the choice of forms, colors, patterns, and textures in the treatment of the interiors and the furnishings.

While no attempt was made at an archaeological or stylistic treatment, yet by such means qualities were obtained which may be referred to by familiar terms. One unit suggests Early American, another a later characteristic American treatment that carries no definite name, a third is in a manner that recalls the Jacobean, and the fourth is a simple expression of English Georgian.

In the units to follow there will be ample opportunity to introduce the modern when it shall have reached a stage of maturity which will warrant its being recalled as a congenial expression of the past.



The treatment of the living-room in unit four resulted from the acquisition of a beautiful Chinese portrait which hangs over the mantel at the opposite end of the room. The character and quality of color were keyed to the tones of this painting. The hangings are of damask in a greenish yellow and soft tan, and the various furniture coverings run through soft greens, rose, and yellow, with some damask having a gray-brown back

Carved Oak Reproductions & Adaptations



This stately old chair with its curious symbolic carving is but one of hundreds of historical pieces based on priceless English antiques which are available to you at moderate prices, and which will add immeasurably to the charm and interest of your home.



Why not plan a carved oak room? I will give you unending joy and pride. From our large collection of 16th and 17th century furniture you can select just the particular pieces to express your own ideas. These chests, tables, cabinets, sideboards and other articles are worthy descendants of hand-carved furniture used by nobility hundreds of years ago, and now preserved in famous museums.



This magnificent muniment chest with elaborate carving was inspired by an old original in All Saints Church, Hereford, England. Such furniture, with its centuries of background brings to your home a quality of interest and individuality not possible with modern types.



To get you better acquainted with these carved oak reproductions and adaptations, we have prepared an illustrated book showing a large number of room plates and individual pieces. This will be sent on receipt of 10 cents, with the name of a store through which this furniture may be obtained.

Grand Rapids Bookcase and Chair Co. HASTINGS, MICHIGAN Showrooms, Grand Rapids

Please send book. I enclose 10 cents.

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H B 10

5TH ANNUAL Small House Competition

CONDUCTED BY THE HOUSE BEAUTIFUL MAGAZINE

The Competition this year will have only two classifications: the Eastern house and the Western house, with the following prizes offered. Houses of 6-12 rooms are included in each group.

FOR THE BEST HOUSE EAST OF THE MISSISSIPPI:

1st Prize \$500

2nd Prize \$300

3rd Prize \$200

These will be judged by a jury containing at least two members of the American Institute of Architects, on the following points: —

1. Excellence of design
2. Economy in space and convenience in plan
3. Adaptation to lot and orientation
4. Skill in use of materials

FOR THE BEST HOUSE WEST OF THE MISSISSIPPI:

1st Prize \$500

2nd Prize \$300

3rd Prize \$200

The Competition calls for photographs and plans, as specified in detail below, of houses recently built within the United States. As in previous years, a selected number of the houses submitted will be sent in a traveling exhibition to as many cities from the east to the west coast as our scheduled time will allow.

CONDITIONS

The submission of material in the Small-House Competition will be taken as an acceptance of the conditions as set forth below.

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. The house submitted may be of any style and of any material.

3. It may be of one, two, or three stories, and may contain, as noted above, from six to twelve rooms, inclusive. Breakfast-rooms, pantries, baths, dressing-rooms, halls, laundries, and enclosed porches will not be counted as rooms. There must be presented: —

- a. Three photographs of the house: —
 1. General view
 2. Exterior detail
 3. Interior detail

Two of these photographs are to be at least 7" x 9" in size, and the third an enlargement at least 14" x 18", all to be in soft sepia finish. The enlargement should be of the general view or exterior detail.

b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information: —

1. Name of owner (not obligatory)

2. Location of house
3. Orientation of house
4. Composition of family
5. Special problems that had to be considered
6. Material and color of outside walls
7. Material and color of roof
8. Color of outside trim, doors, and windows
9. Short description of interior shown

These photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30" x 40" in size and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house. These should be folded and placed in an envelope, which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to have exhibited should be plainly marked on the back of the mount, 'Not for Exhibition.' Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in two or three lines and nicely lettered, the inscription, 'Submitted in the Contest held by

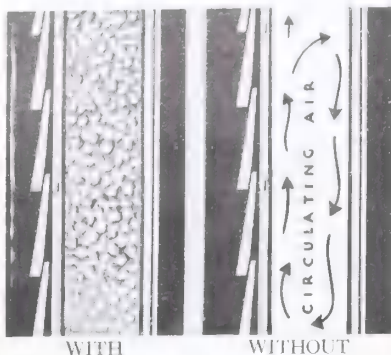
the House Beautiful Magazine.' In the upper right-hand corner shall be left space for a card 3" x 5" which will contain the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen for either publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected for either publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to ensure better reproductions, glossy prints of those photographs to be used in the *House Beautiful* will be secured from the architects. They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the honorarium of \$50 for publication rights covers the expense of these prints and plans.

8. All entries should be carefully packed with stiff cardboard for protection, and expressed or delivered to the House Competition Editor, The House Beautiful, 8 Arlington Street, Boston, Massachusetts, on or before October 15, 1931.

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*Now we blow year 'round
comfort into your home*



Johns-Manville
Home Insulation

ANTIQUES

[Continued from page 331]

Courtesy of Concord Antiquarian Society



Fig. 7. Nathaniel Hawthorne's inkstand. There are two glass inkwells, one for red and one for black ink, with a wafer box between

used for pounce in this country a generation ago, which has a round base, and a sort of a nozzle through which the pounce was shaken. But this can scarcely be said to fit Dr. Johnson's description.

But to return to the Bowes standish. In the centre small compartment there still remains a bit of the sealing wax with which its owner must have sealed his letters once he had them written. There were no envelopes of course — at least none except for very special and important letters. But each writer prided himself upon the skill with which he folded his letter so that no scrap of writing showed, and no stranger could have opened and refolded it without detection. In addition, he sealed it with his own especial seal.

To melt his wax he used a taper, either in a stand like a small candlestick or wound about an upright, as in the Sheffield holder, Figure 2. This particular holder belonged to John Quincy Adams, and is no doubt handsomer than would have been affected by a back-country parson of the early seventeen hundreds — who might, however, have had a similar one made of brass or pewter. Another type of holder also found in pewter is the 'bougie box' (Figure 5), named from the French word for taper.

Sometime before the middle of the century, the standish changed from the box to the tray form described by Pope in the quotation at the head of this department, and illustrated in Figure 6. With these, a small candlestick was usually included among the objects on the 'silver plate.' Some early standishes of this type have a silver bell instead.

Figure 5 shows a later standish of pewter with a receptacle for wafers. A wafer was a small adhesive disk about the size of a silver three-cent piece, made of a dried paste of flour and gelatin or isinglass, and colored Chinese red. You moistened it with your tongue, and sealed your letter with it exactly as you stick down the flap of your envelope to-day. It was, of course, a later development than sealing wax, and was always, I believe, considered something of a makeshift by the fastidious. As late as the 1830's or 1840's, one made a point of sealing wax for letters of importance, though wafers were considered good enough for ordinary or business letters. Mrs. Hale remembers that her grandmother

thought it vulgar to send a letter sealed with a moistened wafer or envelope flap, because it was so obvious whence the moisture came. Nor was she the only one of this opinion. In Miss Edgeworth's *Patronage*, written about 1810, an incident is recorded in which a cabinet minister has sent a letter sealed with a wafer to a Duke, upon which 'the Duke's face flushed violently, and he flung the note immediately to his secretary, exclaiming, "Open that if you please sir—I wonder how any man can have the impertinence to send me his spittle!"'

You will remember that Sam Weller, on the other hand, — or was it Tom Jones? — made a point of swallowing the wafer which his lady's lips had touched in sealing. *Chacun à son goût!*

Nevertheless, all the later standishes seem to have receptacles for wafers instead of taper holders. Ezra Ripley's standish, Figure 3, has neither — unless the wafers were kept in the tray in front with the pens. There were, of course, separate wafer boxes, just as there were separate inkwells, penholders, and so forth. These turn up in old collections made of anything from the stoneware and agateware of Whieldon and his contemporaries to silver and the finest porcelain and glass.

By the 1850's or 1860's, the sand caster of the old standish had usually given way to a second inkwell for red ink. Hawthorne's standish, Figure 7, has places for two inkwells, but the wafer holder is retained between them. No doubt Mrs. Hawthorne had adhesive envelopes as well, but she may have hesitated to use them in writing to persons of importance. 'I never enclosed one bit of paper in another,' wrote Charles Lamb in 1826, 'nor understood the rationale of it.' The stamped and adhesive envelope became general in England soon after the establishment of the penny post in 1840, and I have no doubt was used by all except the most conservative within a few years after that. In the modern standish the wafer box becomes a receptacle for stamps. But in spite of such minor changes, its essential form remains the same.

Spirits, and the Day's Work

FOR the benefit of those brought up under the influence of the Volstead Act who may require it, I shall ex-

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An Eighteenth Century butler's tray (Figure 1) with its hinged edge pieces, has been converted to modern use by means of the coffee table base. An important break-front bookcase of classic simplicity (Figure 2) pro-



Fig. 1

vides a central theme which would "make" any living room.

These are only two of the many reproductions included in this living room group. All are built and finished with care and finesse. They are representative of the many other Baker reproductions for bedroom and dining room, done in Early American and Provincial, as well as the more formal English and French styles. Available at reasonable prices through selected dealers.



Fig. 2

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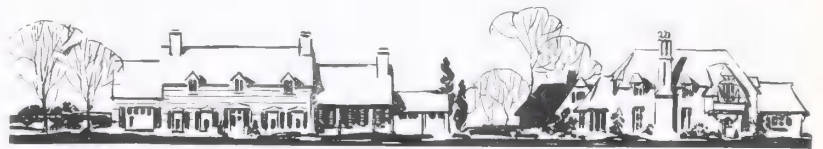
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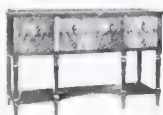
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Taken from a sideboard in the Pavlov Collection, Potsdam



From an antique in the Schreyer Collection, Vienna

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CHARLOTTE FURNITURE COMPANY

1111 Grand Rapids, Mich.

ANTIQUES

[Continued from page 346]

Courtesy of Concord Antiquarian Society



Fig. 8. A soapstone inkwell carved with the date 1765, and two separate penholders. The holder at the right is of solid agate of the Whieldon period

plain at once that the curious barrel-like objects illustrated in Figure 9 are rundlets or wooden canteens, used in the good old days by farm hands to carry the day's portion of rum into the fields. I have often remarked upon the surprising number and variety of these old spirit containers in a collection of early farmhouse equipment with which I am familiar. But I think their full significance was never quite borne in upon me until recently when I had occasion to study in detail the account books of a country general storekeeper of the years between 1790 and 1810. I confess that the original object of my inquiry was completely lost sight of in my astonishment at the character of the items set down there.

Remember, his was not a grog shop, but a general store where the people of the neighborhood went for everything the farm did not supply. And then consider this list of the purchases of one farmer for a single month at the beginning of the planting season:—

1 lb. coffee, 1 gal. N. E. rum, 1 iron shovel, 1 gal. W. I. rum, 1 gal. N. E. rum, 1/2 peck salt, 1 qt. brandy, 1 lb. coffee, 1 gal. N. E. rum, 1 gal. N. E. rum, 1 gal. N. E. rum, one gal. rum, 1 qt. brandy, 1 gal. W. I. rum, 1 lb. coffee, 1 gal. W. I. rum.

Of course the farmer did not buy all this for himself or his family. He would have had to supply spirits for a considerable number of farm hands who, like himself, were accustomed to frequent pauses for refreshment during a long hard day in the fields. Not a farm cart would have started from the barn but a well-filled rundlet must have accompanied it. But even so!

Nor is the list quoted by any means an exception to the general run of those found on the books. The village

pastor's account for November of the same year runs thus:—

1 gal. N. E. rum, 1 gal. wine, 1 gal. W. I. rum, 2 mackerel, 4 lbs. cotton wool, 1 gal. W. I. rum, 2 lbs. coffee. Four gallons of rum in one month!

The village doctor, a man of sterling worth and much looked up to in the community, bought during three weeks in May the following:—

5 qts. molasses, 1 qt. W. I. rum, 1 qt. N. E. rum, 7 lbs. sugar, 1 qt. wine, 1 qt. N. E. rum, 1 qt. rum, 1 qt. wine, 1 qt. W. I. rum, 1 qt. molasses.

Inspired by these and similar items, I have recently amused myself by picking up and piecing together bits of information from here and there about the drinking habits of our forebears. Among other things, I came across a fine old Liverpool bowl the other day, in the bottom of which is a black transfer-printed picture illustrating the use of just such a rundlet as that to the right in our illustration. Hiram and his friend have stopped in a leafy shelter for refreshment. Hiram has the barrel slung round his neck (I suppose it has never left him during the day's work) and is carefully drawing the plug, while his friend holds the glass beneath it. I judge this bowl to be just about contemporary with the accounts quoted above.

Typical of the habits of those who perhaps could not afford to patronize the village store is an account in one of the pamphlets of a New England Historical Society (now out of print), which tells of an old man and his two sons who owned a farm covered with wild apple trees. Every year they put down a hundred barrels of cider, and by the next year managed to have the cellar empty for the next lot!

Nor was a fondness for cider con-

Courtesy of Concord Antiquarian Society



Fig. 9. A rundlet and two wooden barrel-shaped canteens used by eighteenth-century farmers to carry the day's portion of rum into the fields

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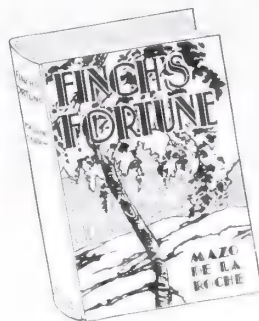
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ANTIQUES

[Continued from page 348]

fined to the men of the family. I have here a copy of a will dated 1792, of a man whom I know to have been a personage in his community, in which he orders his son to give his wife "for each and every year of her life, 6 Spanish milled silver dollars, a good horse for her to ride, 2 good cows, sufficiency of fire-wood, etc., and 4 bbls. of cider . . . together with a sufficient quantity of spirits and every other necessity of life for her to live according to a woman in her station of life, and to treat her friends as usual." This means that he expected his elderly wife to drink about four pints of cider every day of her life, to say nothing of the spirits shared with her various friends. We are told that every person who called was treated with some kind of spirit, also that "no farmer's wife was considered any kind of a housewife until she had learned to malt and brew a good, strong, lusty beverage that was both "victuals and drink" for her men-folk." One so-called "temperance drink" was called "whip belly vengeance," a name scarcely suggestive of a temperance drink as we know it!

One might multiply examples to no purpose. The whole preponderance

of evidence seems to suggest either that most of our forbears were a little tipsy most of the time, or that by habit and much hard work they were inured to a much larger amount of spirits than would be thinkable to most of us to-day. Knowing what we do of West India and New England rum, we cannot suppose that their spirits were less intoxicating than ours. A very old man in my neighborhood has been quoted as saying that he remembers in his youth seeing a certain prominent man in the community drink six glasses of rum before breakfast in haying time, but that he never saw him drunk. He added that as long as a man's legs could be trusted, he was not considered drunk! A man was temperate no matter what he drank, if he worked hard afterward and worked it off; an intemperate man was one who drank during his leisure hours. That of course is the nub of the matter. We may raise our eyes in horror at the sum total expended for liquor by one of those sturdy pioneers during a summer season. But we may be very sure that if he were to return to-day and see us in the full swing of a prohibition régime, he would consider us a very intemperate lot indeed.

BULBS THAT WAKEN THE SPRING ROCK GARDEN

[Continued from page 320]

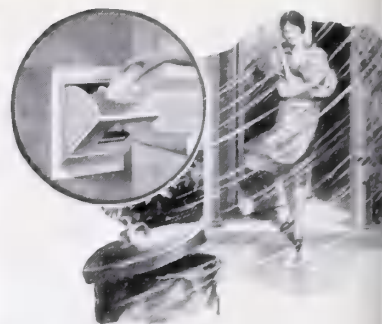


Trillium ovatum growing in the rocks of the Cascade Mountains

All these little bulbs of border edging or woodland naturalizing are delightful in the rock garden; but it is when we turn to the far-away species types of our own familiar Dutch bulbs that perhaps we gain the greater thrill—crocuses from the Crimea and the Isles of Greece, narcissi that have played in the sands of Algiers, and tulips that from their roof-tree vantage have looked upon Kashmir's fabled lake of beauty.

The crocuses give us some splendid fall-blooming flowers for the rock garden, as well as those that

hasten winter on his way. The autumn-flowering ones may be planted in spring, but these late winter and early spring species are set out in fall. Give them a sunny place in the rock garden, where they may be left to prosper and increase. Watch, however, that there is sufficient soil beneath them to permit the roots to get a good hold. New corms are formed on top of the old, and this downward pull of the roots is necessary to keep them underground. Crocus bulbs take a rather deep planting for their size—four inches usually.



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By Planting Now These
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BULBS THAT WAKEN THE SPRING ROCK GARDEN

[Continued from page 350]

Crocus imperati wraps its pale lilac beauty in an outer coat of buff and fawn to sport with the receding snows of February, while *C. susianus* keeps the deep golden buds a little longer securely wrapped in the dark brown cloak that forms such handsome flushes on the outer surfaces of the opening blooms. The mauve *C. sieberi* bears it company, adorning itself with prominent orange stigmata. Assured of company, *C. tomasinianus* next unfolds its changing shades of pale

February Gold and March Sunshine. W. P. Milner is another variety of about this same height, and very generous with its sulphur blooms. *N. triandrus* comes in a number of forms, and prefers a light, gritty soil with partial shade and good drainage. *N. triandrus albus* and *N. triandrus concolor* are about seven inches high, carrying their blooms in clusters, with globular cup and reflexing perianth. *N. triandrus albus* is very creamy, while the fragrant *N. triandrus*



Tulipa eichleri makes a gay ribbon of flame in the spring rock garden

mauve to rich purple. *C. versicolor* has taken many forms in its wanderings over the French Riviera, more usually striping its white with purple, but attaining individuality in the feathering of its three inner segments.

The species narcissi are also charming and dainty little blooms to coax the spring, but far, far removed from the great trumpet hybrids of the border. *Narcissus bulbocodium* (petticoat daffodil) is fairly well known. It is a delightful little thing, about six inches high, and found in a number of varieties. The white *N. bulbocodium monophyllus* from Algiers seeks almost straight sand, and desires moisture only at the time it is coming into bloom; but the other bulbocodiums from the Pyrenees need a rather moist place, though one also warm and sheltered. *N. bulbocodium citrinus* is pale lemon-yellow, and *N. bulbocodium conspicuus* clothes itself in gold.

Narcissus cyclamineus is taller, attaining about ten inches, desires the same treatment, and brings its golden reflexed petals with long and slender tube in two varieties,

concolor is a soft yellow. *N. triandrus pulchellus* is about nine inches, with primrose perianth and cup of cream.

Narcissus jonquilla simplex is a charming little Algerian miniature, far more hardy than these other dwellers of the Mediterranean, with grasslike foliage and a most delicious fragrance. It is a dainty plant, little larger than a well-grown snowdrop.

There are also on the market two little jewels that are miniature trumpet daffodils. These are catalogued as *Narcissus minor* and *N. minimus*; but should, I believe, be placed under pseudo-narcissus. *N. minor* is a very early flowering, six-inch species, with flanged trumpet and twisted full yellow perianth. *N. minimus* is the tiniest fairy of all the race, only two inches high, but with the rich yellow trumpets fully formed. For all its daintiness, it is a venturesome little bloom, peeking out upon the bleak February world.

The botanical tulips have traveled far to reach us, coming as they do largely from the Himalayas and parts of Asia Minor. Seeing them,



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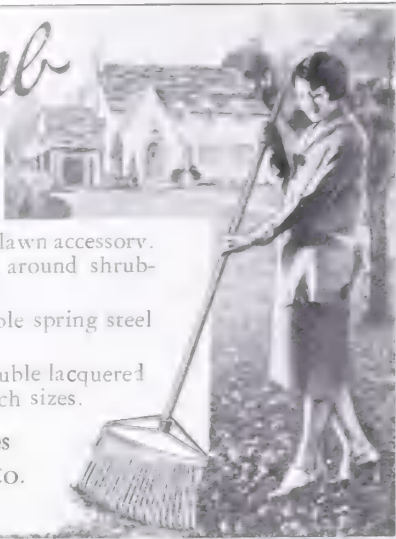
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BULBS THAT WAKEN THE SPRING ROCK GARDEN

[Continued from page 352]

we can realize the long road of evolution that the great Dutch tulips have followed. These species tulips have not always been happy in gardens, but we should be more successful with them than the English, for as a class the bulbs need a thorough ripening off.

Tulipa clusiana, the lady tulip, is among the taller of these, slender growing, and from eight to fourteen inches high. The outer sides of the pearly petals are marked with bright cherry, the bud eventually opening to a six-pointed star. This needs a sheltered, sunny pocket, light deep soil, and a planting six to nine inches deep. See that there is room beneath for the old bulb to send a new one well below. Bloom usually comes in late April.

Tulipa eichleri is another of the taller growing for large rockwork, full flowered, dazzling scarlet, borne on eleven-inch stems. The black centre is touched with gold. This blooms at times in March. It is necessary to make a careful choice among some of these larger forms offered for the rock garden; but when they are in keeping with the surroundings, the very tall, fragrant, yellow and bronze *T. florentina odorata* is striking rising above blue Muscari; and the orange-scarlet *T. praestans* with several blooms to the stem in late April, followed by *T. sprengeri* of similar color, or *T. oculis-solis*, is good. There is also *T. cornuta stenopetala*, strangely like a scarlet and gold Parrot tulip held singly upright on a stiff stem.

A little lower and more in keeping with the alpine nature are the brown-flaked yellow *Tulipa australis*, the vermilion to scarlet *T. greigi*, and the carmine-flaked cream *T. kaufmanniana*, all tending to bloom at some time in April. This last is probably the best known of the rock-garden species, and opens flat to show the golden heart. It is about six inches high, should be planted the same depth, and prefers a rather shady home. *T. greigi* needs a particularly hot and dry place, is not a very prolific bloomer, and is rather difficult to hold.

For very real little alpine, we have the three-inch *Tulipa dasystemon* and *T. persica*, the latter carrying several fragrant blooms on a curving stem, yellow backed with bronze, usually in May. *T. dasystemon* is a most surprising miniature plant, with proportionately enormous blooms held close to the ground. The pointed petals are tipped and edged with white, deepening to a golden centre.

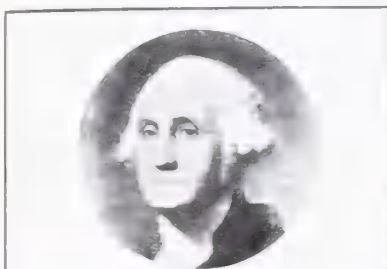
There are a number of other very worthy species among the crocuses, daffodils, and tulips; but I have confined myself to those that are upon the market, even though in but small quantities.

Our own native bulbs give us many a charming treasure to nestle among the rocks. The Western *Erythronium* are particularly fine, blooming in gardens through the spring, though later in the mountains. In general, they need a gritty, loamy soil, rich in leaf mould, and light shade. Plant two or three inches deep, and as far apart. *E. howelli* is usually the first to bloom. The straw-colored flowers later turn to pink. The centres are prominently orange. *E. bender-soni* blotches the lavender with deep purple or maroon. *E. citrinum*, with orange centre, marks the white petals with citron-yellow. *E. californicum* bears large cream flowers. *E. grandiflorum robustum* does not mottle its leaf, and carries blooms of bright buttercup-yellow, stout in habit. *E. bartwegi* is the lone species from the West that makes offsets from the corm. It withstands more heat and drought than the others, and blooms early, shading from cream to an orange centre. *E. revolutum* will thrive in a heavier and wetter soil than will these others. Its variety *E. revolutum johnsoni* is handsome with soft pink to dark rose blooms, orange centres, and darkly mottled glossy leaves.

THE trilliums are well known for moist and shady places, but they also grow far removed from their woodland home, *T. ovatum* of the Pacific Coast climbing high among the mountain rocks. *T. grandiflorum* of the Atlantic Coast grows well seemingly in any moist and shaded soil.

Some of the smaller fritillaries — not the great Crown-imperial! — are attractive in the rock garden. *F. pudica* droops clear yellow bells early in the spring from six-inch stems. *F. recurva* paints the bell with red, then lines the inner part with orange. *F. camschatcensis* is the black lily of Alaska and Siberia. It is a deeply bright wine-purple. The checkered-lily is the European *F. meleagris*. Ordinary garden loam with good drainage and with possibly a little leaf mould will please them.

A number of the anemones are delightful in the rock garden, and we well know the charm of the hepatica that shyly greets the spring with blooms held so close to the earth. Our American pasque-flower (*A. patens nuttalliana*) has showy pale lilac blooms in spring; and *A. pulsatilla* of Europe bears its handsome purple flowers before the leaves unfold. The Western anemone also stands high in beauty for a fairly large moist pocket, and carries large hairy white cups. *A. vernalis* is a European, six inches high, white with a blue-violet reverse, and relishes a rather poor soil and open position.



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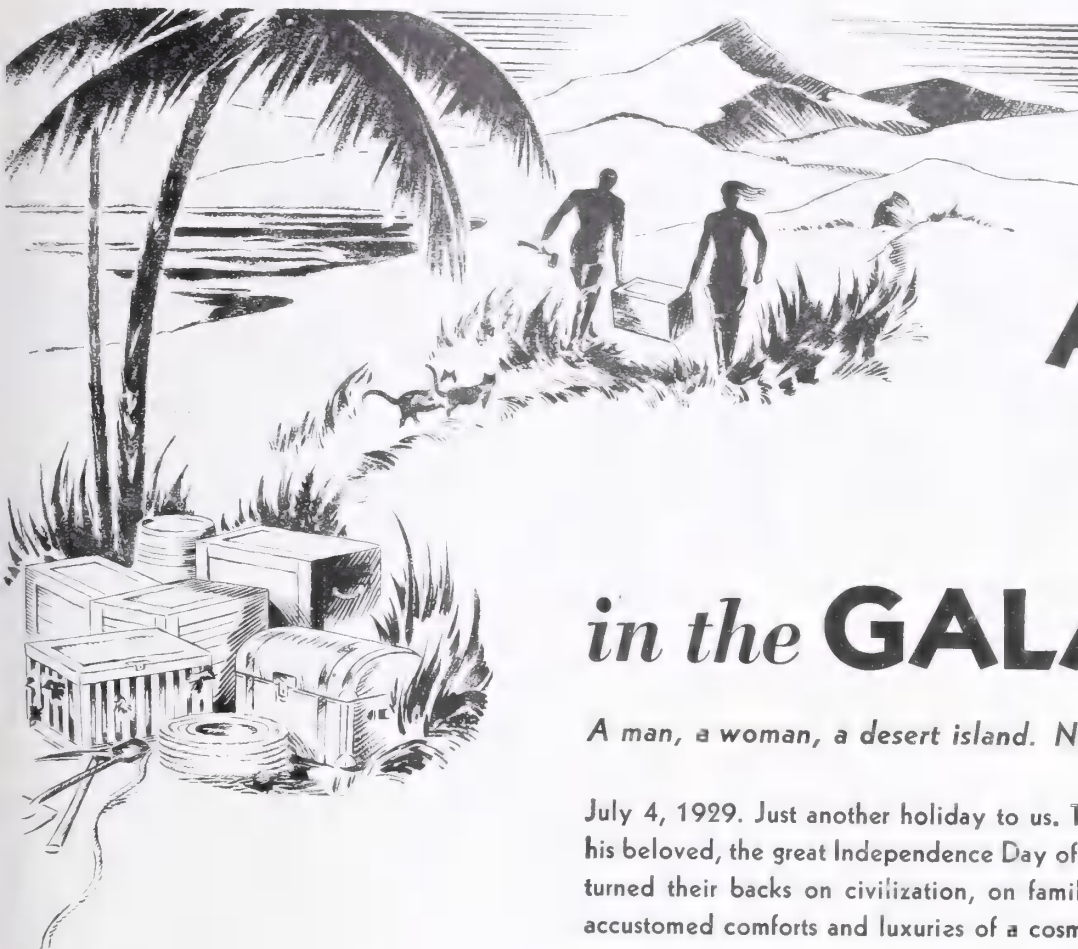
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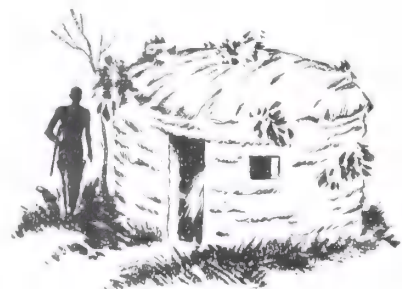
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IN INTERNATIONAL STYLE

[Continued from page 309]

*The rear of the house with its long battery of windows in the corridor*

material of the surface is not evident in the model. Cement finish is the most usual in modern architecture, though by no means the only one. Glazed tile of any color may be used, or sheets of metal.

In the planning of the house, however, are realized the chief advantages of modern architecture. There is an absolute division between the service and living quarters, carried out particularly by the service stairs which lead from the service quarters below to the very end of the corridor above, a most convenient placement by which the movements of the servants are unnoticed by the occupants of the bedrooms. Furthermore, the garage and service entrance are completely shut off from the garden side by the high wall extending past the service quarters.

The living-room, library, and dining-room are not closed in by permanent restricting walls, but are composed in one unit of space. Divisions are rather suggested than insisted upon: this central space is subdivided by rows of bookshelves which do not reach the ceiling, thus setting apart the three rooms while still retaining the feeling of unity of one room. When more privacy is desired, movable partitions can be made to isolate any or all of the rooms.

The arrangement of the hall in relation to the living quarters again emphasizes freedom of open spaces. There is no formal entry, but merely sufficient accommodation for the function of a hall, which is, especially for a large family, to permit entering or leaving each room independently without disturbance to occupants of adjoining rooms. In this instance, the main entrance, the stairway, doors to the living-room, library, and dining-room, and the door to the service quarters, all open into the same small but convenient space. Upstairs the rooms all face the south, and behind them runs the long single corridor on the north side. As a concession to the American mania for cross drafts, each room is provided with a through draft in summer by means of transoms and corridor windows. The door from the corridor to the upstairs porch makes an excellent common opening to the terrace. The bathrooms are exceptionally large to accommodate a rubber

couch, which is converted, by lifting it up to the wall, into an exercising machine.

The Pinehurst house, being by the same architect, is similar to the Lindbergh house and has many of its advantages. It was designed, however, unlike the former house, to fulfill definite conditions laid down by the client. It is to be built on a normal-size winter-resort lot which faces southwest, and the plan is so arranged that the house can be placed on the extreme northeast end of the lot close to the house behind. This position eliminates a front and back garden and makes one unified garden area in the front. The proximity to the house behind is not a disadvantage, because, as in the Lindbergh house, corridors and service quarters are on this northern side.

A plentiful use of glass in construction was most desirable for the Pinehurst climate. The heat is not tropical, requiring thick walls, nor is the temperature low enough to be distressingly cold. An absence of flies and mosquitoes does away with screens and invites sitting out on the open terraces and porches. On the other hand, the high winds in Pinehurst necessitate the windbreak, a wall parallel to the back of the house which creates a corner exposed to the southern sun, yet is at the same time, by means of a projecting sun roof, sheltered on three sides from the wind.

According to the client's wish, the dining-room and living-room are thrown together, and a sun-room on the east end of the living-room is set apart by two plates of frosted glass containing between them powerful electric lights. In the daytime, the sunlight filtering through gives a pleasant diffused illumination. At night, the lamps within the wall give light to both the sunroom and the living-room.

Americans cannot long continue to ignore the advantages of such an architecture. It promises freedom from all the inconveniences of crystallized traditional styles because it makes its starting point the consideration of climate, cost, and plan; and it works forward to an ultimate architectural expression of these factors. Flexible to an almost unlimited degree, modern architecture can solve in an original and beautiful way the building problems of to-day.

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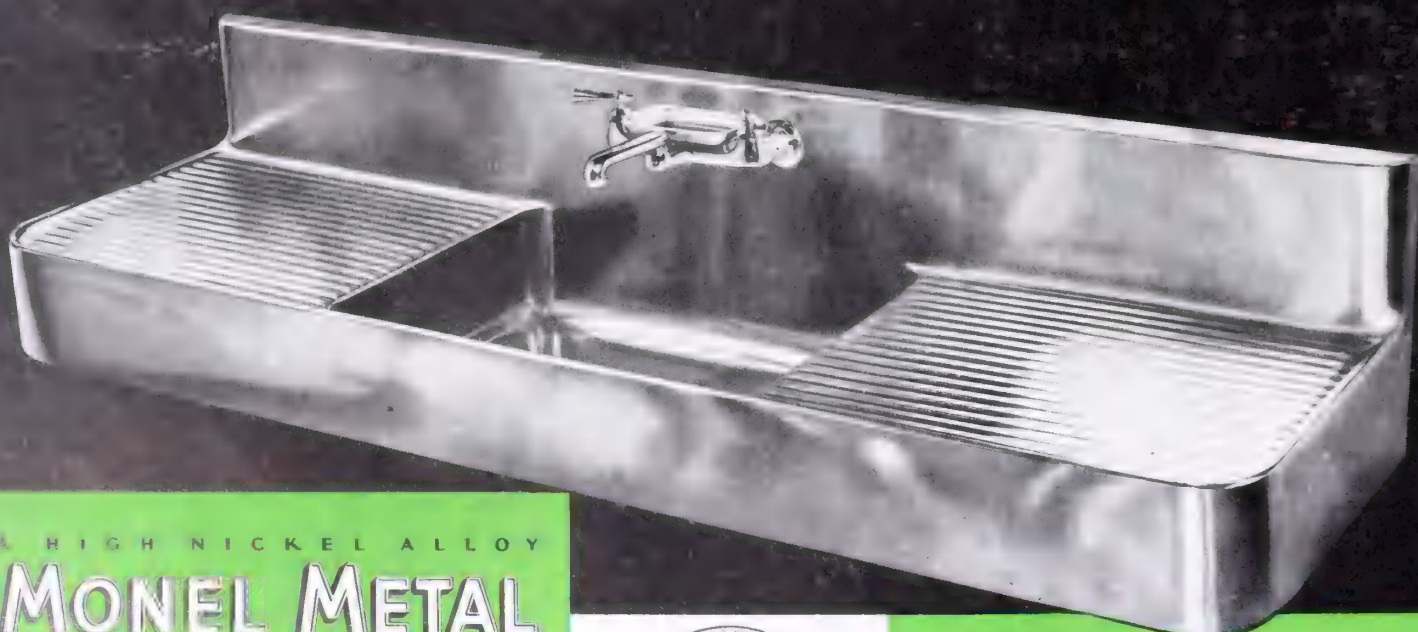
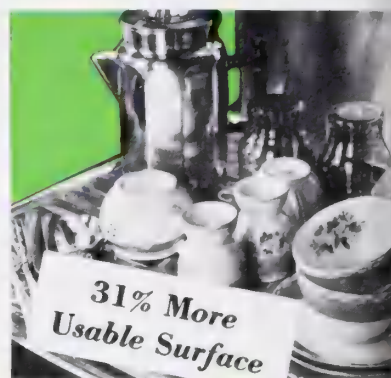
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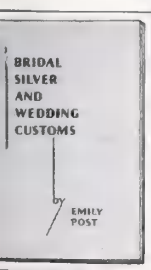
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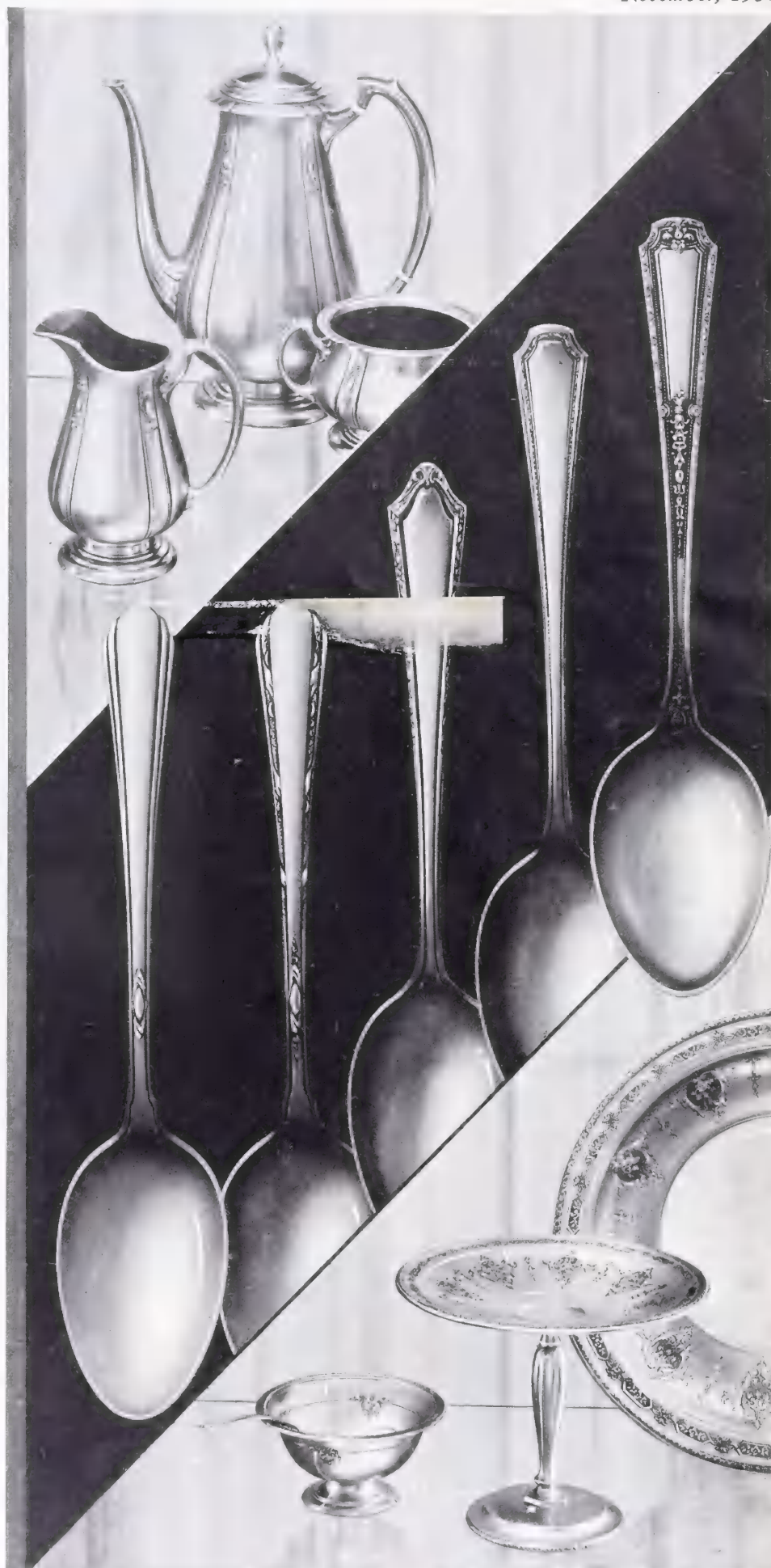


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LADY DIANA COFFEE SET (above, top)

The three pieces are now \$175, in the size for after-
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LOUIS XIV SERVICE PIECES (above, bottom)

The large and very useful twelve-inch salad dish now
costs only \$40. The tall compote is \$25; the sauce
bowl is \$13.50, and without base, \$10; ladle, \$2.50.

Many other useful dishes are made in the same pattern as the flat silver. They are well made and reasonably priced from
\$10 up. Their pleasing harmony with the flat silver helps to create a lovely table ensemble



Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

I HAVE always considered a satisfactory teakettle to be more essential to a successful tea tray than any other one item, and many otherwise pleasant tea parties have been disrupted by kettles which became unhinged at the crucial moment or whose lamps refused to burn properly. But the kettle shown in Figure 1 not only will grace your tea tray, but can be depended upon to do its duty efficiently at all times. It is of heavy silver plate standing 10" over all with a base 5 1/4", and holds a scant quart of water. The straw handle is a decorative as well as practical touch, and the kettle complete costs \$30.00, including postage. — A. SCHMIDT & SON, 567 Boylston Street, Boston.



Fig. 1

THE only satisfactory way of keeping a plentiful supply of stamps on hand, I have found, is to buy them in rolls of five hundred and reel

them off as needed. And though boxes to hold such rolls have been in use for some time, relatively few people have yet acquired this convenient desk accessory. Brand-new, however, are the silver boxes

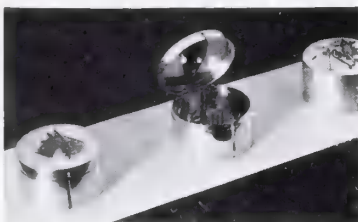


Fig. 2

shown in Figure 2, with etched tops showing heads of various popular canines or sports, including polo, tennis, and golf. The boxes measure 2" in diameter and are 1" deep, and hold rolls of five hundred stamps. With etched or striped tops, the price is \$8.50 each or \$7.50 in plain silver. Beautifully enameled in a wide variety of lovely colors, the cost is \$13.50. Prices are postpaid. — SHREVE, CRUMP & LOW, Boylston Street at Arlington, Boston.

THERE is no more useful piece of furniture, it seems to me, than the small, comfortable stool which may be drawn up to the fire the better to enjoy its ruddy glow, or used in front of a favorite armchair as a footstool when one settles down to enjoy a good book. The little 'shuck' stool in Figure 3 is particularly attractive, for it is made of maple, sturdily built, with

a corn-shuck bottom. It is made in a little shop in South Carolina and the bottoms are put in by the country folk, who for generations have been famous for this particular kind of handicraft. The stool is 9 1/2" high; the top 11 3/4" square, and the price \$3.50, postpaid. — E. E. BURROUGHS COMPANY, Conway, South Carolina.

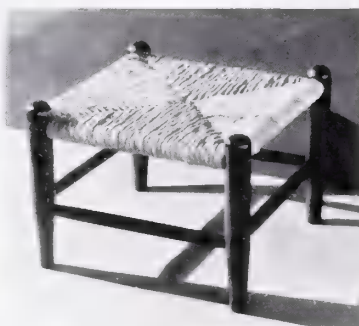


Fig. 3

IT is seldom that I run across a sugar-and-cream set that can be called strikingly individual, but that is obviously a description that can be applied to this new pattern of Watson sterling, Figure 4. And although modern in feeling,



Fig. 4

the pieces show the same careful craftsmanship that one associates with antique pieces. I should suggest it as an excellent gift for a fall bride, except that I am sure you will be tempted to keep it for your own breakfast tray or tea table. The pieces are of excellent weight and stand 2 1/2" high. Their astonishingly low price is but \$15.00 for the set, which includes packing and shipping charges anywhere in the United States. — TREFRY & PARTRIDGE, Opposite the State House, Beacon Street, Boston.

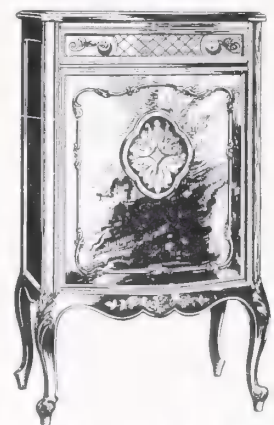


Fig. 5

THIS is the season of the year when there is nothing more pleasant than a brisk open fire, and if you are thinking in terms of new equipment for the fireplace, I think you will be delighted with the andirons and fireplace fixtures shown in Figure 5. They are reproductions of classic late eighteenth-century pieces, of beautiful design with



A
BEAUTIFUL
EARLY AMERICAN
chest of drawers
and it's also
a RADIO



The Louis XV. Console, \$185 with tubes



The Abbey, \$165 with tubes



The Standish, \$95 with tubes

Pictured above is a beautiful piece of period furniture—an Early American chest of drawers, faithful in every detail of appearance to the fine old cabinet work which inspired its design. But instead of being merely decorative, this attractive furniture piece is also very useful, for it houses a superb General Motors Radio, the 10-tube Improved Super-Heterodyne.

The Winslow is one of eight authentically designed, custom-built models offered by General Motors Radio. These models vary from small, simply styled end-tables to

gracefully carved and ornamented consoles and commodes of the Louis XV. period. Each one is equipped with the Improved Super-Heterodyne chassis, which has no superior today in purity of tone, wide range and sharp selectivity. Prices, complete with specially matched tubes, range from \$95 to \$350, the latter for an automatic radio-phonograph combination.

Write for illustrated literature describing each of the custom-built models and other General Motors Radios. Address General Motors Radio Corporation, Dayton, Ohio.

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ROOKWOOD POTTERY
CINCINNATI

the urn motif, and made of solid brass with curved shanks. They are an excellent size, the andirons being 18½" tall and the stand and fixtures 28" tall, the latter consisting of tongs, poker, and shovel. Not the least interesting thing about them is their price — the andirons cost only \$10.00 the pair, and the fixtures \$9.50, express collect. A hearth brush in the same design may be ordered for an extra \$2.50. — B. PALESCHUCK, 22 Allen Street, N. Y. C.

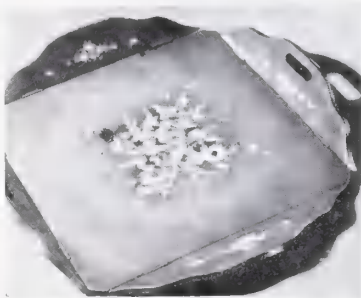


Fig. 6

THERE is no one of us, it is safe to say, who does not enjoy the supreme luxury of breakfasting in bed, particularly when the morning meal appears on an attractive and convenient tray such as that shown in Figure 6. It is made of lacquered wood in a brilliant Chinese red, with the floral design in the centre beautifully painted in flower colors and little clusters on the four sides. These sides, however, are the unusual part of the tray, for they are on hinges, so that when the tray is placed on the bed or bedside table the sides will lie flat and give that much extra space. It is 21" square, and may

be ordered in red, black, or green. The price is \$15.00, postpaid east of the Mississippi, with 50 cents additional for carriage to other points. — OVINGTON BROTHERS COMPANY, 437 Fifth Avenue, N. Y. C.

IT has always seemed to me that the final touch of hominess in an old country place was supplied by the weather vane on top of the old barn — somehow it stood for staunchness and enduring friendliness, for year in, year out, one's weather sense was developed by squinting at the vane on uncertain mornings. Barns are rapidly becoming things of the past, but a weather vane will give to the modern garage the same touch of cosiness, and none better than the vane in Figure 7 with its figure of a gallant setter which will 'point' to the direction the wind is blowing. The vane is made of rust-proof aluminum painted black, the rod of steel tubing, and there is a



Fig. 7

TABLE MATS



Charming old Japanese lace paper stencils, pressed between two plates of glass rimmed with a red lacquer band. Unique as tiles or table mats under lamps or flower pots.

Round	Square
6" diam. \$2.75	6" x 6" \$3.25
7" diam. 3.50	7" x 7" 4.00
8" diam. 4.25	8" x 8" 4.75

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Pewter candlestick lamp with plated chintz shade, in red, green or yellow. 11" high overall. \$5.50. Express Collect.

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MEN'S ½ sizes ONE SNAP 2.90

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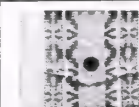
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Postage Paid

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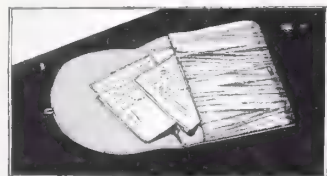
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State Color

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2 white linen handkerchiefs

in pastel moire case

\$1.85

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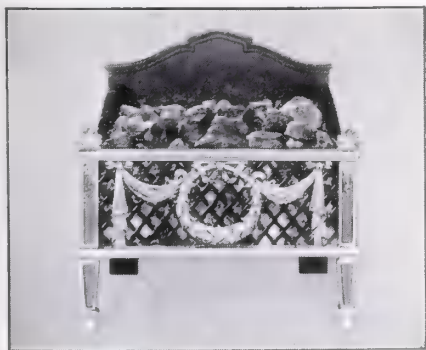
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has survived
the centuries
BEAUTY which
defies them



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A substantial and quaintly shaped English Coal Scuttle of hand-hammered Copper. Bright or Dull Finish . . . \$25.



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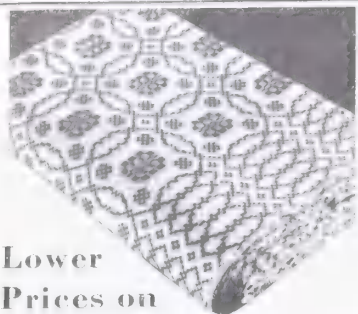
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Send for catalog of Blankets, Slumber Throws and other Heirloom Woolens made by the wool-crafters chosen to supply blankets for the new de luxe Waldorf-Astoria Hotel.

Vermont Natives Industries
Shop HB-1, Bridgewater, Vermont

flange attached for fastening the vane to the roof. It stands 30" high; the dog is 12½" long, and the cost is \$5.50, postage prepaid. — FLORENTINE CRAFTSMEN, INC., 45 East 22nd Street, N. Y. C.



Fig. 8

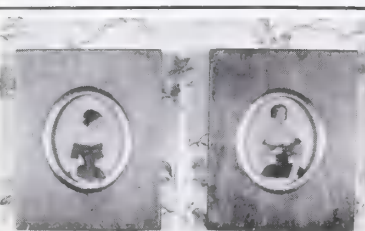
THE need for a new lamp always seems to crop up just at this time of year when we are in the process of settling into a new house or rearranging the old, and with this in mind I kept a sharp eye out in the shops for something new and very attractive. And here it is (Figure 8), a reproduction of an old lamp, made of opaque milk-white glass with a milk-white porcelain font which is decorated with delicate, hand-painted field and garden flowers. The lamp may be ordered with the top of the font in either soft green, rose, or blue, and the shade is of opaque imitation parchment painted by hand with the

same little flowers that appear on the lamp. The metal used on the lamp is gold finished and the shade bound with gold. It is a really exquisite little lamp and would make an ideal gift either singly or as a pair for a dressing table. It is 17" high and costs \$12.00, prepaid east of the Mississippi, with 25 cents additional for other points. — PERIOD ART SHOPPE, INC., 19 West 24th Street, N. Y. C.

THOSE of us who have smelled lavender in the English spring, or have slept in old English country houses where a faint smell of lavender clings about the linen and hangings, will ever afterward have a warm spot for its clean, fresh fragrance. And there is no more famous lavender scent in the world than that made by Yardley, from whom comes this bath set in Figure 9. It consists of a generous wooden bath bowl of soap, which



Fig. 9



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Originators of AUNT NANCY
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Directly Imported by

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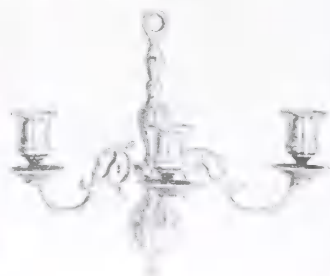
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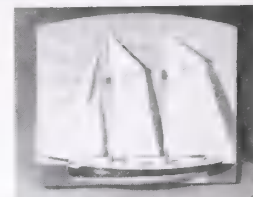
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The chart shows how the G-E Heat Regulator keeps the temperature within $\frac{1}{2}$ of 1 degree of that desired! This regulation is possible by reason of its exclusive patented features.

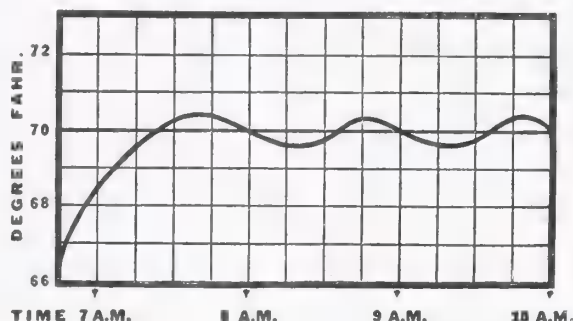
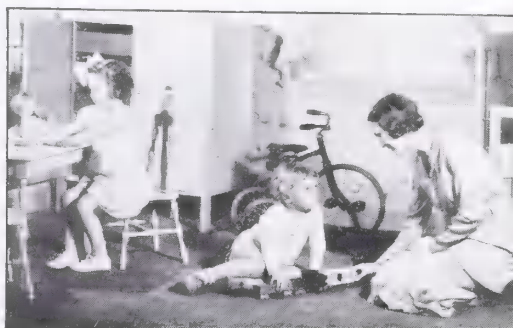
For example: instead of having furnace-drafts (or fuel-valves) completely open or completely closed, the G-E Heat Regulator gives *graduated* control, with the drafts always in the exact position required.

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Prices are very moderate, because of General Electric methods of specialized production. The single-range model (illustrated) sells for \$85, completely installed. The double-range model, with an electric



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floats on the water, with a whisk broom and a box of old English lavender dusting powder, put up in an attractive box which is decorated in a modern design of lavender flowers, and lined with gold. The bowl is of birchwood and contains enough soap to last a year, and the brush is made of fibre imported from China. The cost of the set is \$7.50, postage collect. — **YARDLEY & COMPANY, LTD.**, 118 Palisade Avenue, Union City, New Jersey.

DID you ever see such an engaging collection of ridiculous animals as those shown in Figure 10? I never did, and even if they had not been discovered sitting on very utilitarian corks, I could not have resisted their forceful personalities. As it is, they make it possible to keep track of extra corks — illusive articles even in the best-regulated households — and they will cheerfully mount guard over any bottle, quite regardless of its alcoholic content. These animals come from Germany and stand, including the cork, about 3½" high. The price for the set of six is but \$1.65, which includes careful packing and postage. — **CARBONE, INC.**, 338 Boylston Street, Boston.



Fig. 10

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Pewter Lined



A well balanced design. Fits in beautifully with modern decorative schemes. Copper hue contrasts with flowers to produce striking color effects. Also useful to hold water or ice cubes; liquid capacity 2½ quarts. Measures 7½" high from lip to bottom, by 7½" wide. Handle is movable. Can also be had in hand-wrought, hammered brass. Postpaid \$4.75



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I CONFESS to a passion for Irish woollens in almost any form, and especially in the form of knee rugs (Figure 11), which fulfill so many useful purposes. They may be had now in three weights: very light,



Fig. 11

suitable for house use; medium weight for outdoor use in summer or motoring in the South; and the heavy weight which makes an ideal knee covering for winter motoring in the North. In size the blankets vary in width from 36" to 40" and from 55" to 60" in length, and come in all sorts of ravishing color combinations and patterns — plaids, stripes, swatches, and so on.

In ordering state the predominating color desired and type of pattern preferred. The prices, prepaid, are \$10.00 for the light weight, \$11.50 for the medium, and \$12.50 for the heavy. — **CAROL BROWN**, 104 Myrtle Street, Boston.

FROM a blacksmith's forge in a little town in Virginia comes this enchanting ivy tree, with its four



Queen Anne walnut armchair — a faithful reproduction in old wood with a lovely old finish — old striped damask seat in dull gold and blue. \$155 plus shipping.

Three-fold screen 68" high, 20" panels. Hand painted Chinese panels copied from old paintings. Reds, greens and dull blues on tan. Base design is gold on red lacquer. Beautifully antiqued. \$140 plus shipping.

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Napkins (13 x 13)	\$ 9.75 per doz.
Napkins (18 x 18)	14.50 per doz.
Place Covers (18 x 12)	1.25 each
Runners (18 x 45)	4.50 each

Write for other sizes and prices to

REMINGTON P. FAIRLAMB, Inc.
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The FLORENTINE CRAFTSMEN

45 East 22nd Street New York



No. 1701
WEATHERVANE

English Setter Weathervane — Silhouette made of hard aluminum. Measures 20" long, average height about 42". Complete in dull black finish. \$9.50.

All Vanes turn on ball bearing and are sensitive to the slightest breeze.
Leaflet A on Weathervanes sent on request.
We make large-sized Weathervanes, Silhouettes, Lighting Fixtures, Curtain Poles, etc.



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ALBRON
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Protect lumber, both sides, ends and edges with aluminum paint

Lumber is absorbent. Improperly protected, it fights a tough battle. Invisible moisture expands its cells, stretches its surface. No wonder paint coats check and crack.

Coated on both sides, ends and edges with aluminum paint, lumber is protected against rapid changes of its moisture content. Paint top-coats look better, last longer.

Aluminum paint retards moisture penetration. Actually made with thin, flat flakes of aluminum, its pigment when applied, "leafs"—overlaps, layer on layer, forms a continuous coat of metal protection—a barrier against moisture.

You can prime and back-paint lumber on the job—or you can buy lumber that has been coated, back and front, at the mill, with aluminum paint. Modern mills now sell siding, molding, trim, window frame and sash, that have been treated in this way.

Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Please address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PENNSYLVANIA.

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idea of
NORTH STAR
prices is all
wrong . . .*

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North Star Blankets and Wamsutta Sheets are styled to meet the most fastidious demands of modern ensemble decoration. In quality and color they are unapproached.

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WHY all the talk about North Star Blankets? We certainly didn't start it. For many years we made the blankets and kept silent about them. Evidently the blankets did their own talking. But, knowing, as we do, what goes into them and how they are made, we somewhat naturally suppose that all the nice things said of them are said because they are true.

One of our chief difficulties is to prevent these nice words



from creating the idea that, because these blankets are always of purest wool and beautifully made, they must be expensive.

Let us tell you, then, that this is not so. There is a North Star Blanket for every home, no matter how modest; and each is so good and so fine that it bears a North Star label as an assurance to you that it will be beautiful and serviceable for many, many years to come.

NORTH STAR PUREST WOOL **BLANKETS**

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Please send, post prepaid, copy of your North Star Blanket and Wamsutta Sheet Catalogue in Color.

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glass balls (Figure 12); and although sometimes I have thought there could be nothing new or different in ivy balls, I changed my mind at once when I saw this,



Fig. 12

standing against the light, with the ivy drooping to meet the delicate curving branches of the 'tree.' It is of hand-wrought iron, beautifully made, stands 23" high, and at its widest point is 28". It costs \$20.00, complete with the four ivy balls, and if a check accompanies the order, transportation charges will be prepaid. — VIRGINIA CRAFTSMEN, INC., Harrisonburg, Virginia.

IF you are not fortunate enough to own an original Malbone miniature, — and few of us can be so favored, — you can now procure a reproduction that will compare favorably with the original. For a new series of American miniatures, including the work of Malbone, reproduced faithfully in colors from originals in the Metropolitan Museum, has just appeared and marks a new milestone in the art of reproduction. The miniature il-

lustrated in Figure 13 is by Malbone and shows Mrs. James Lowndes, a famous Southern beauty. Others in the series are Mrs. Richard Derby, also by Malbone, Edward Coverly by Henry Williams, Jane Winthrop by Charles Fraser, 'Portrait of a Man' by William Wood, and 'Portrait of a Lady' by an unknown artist. As illustrated, framed in a gold shadow box, 5 7/8" x 6 3/4", with ivory velvet background and oval gold-plated inner rim, 2" x 2 3/4", the cost is \$12.00. In either an all-metal gold-plated frame, copied from an old design, 3 3/4" x 4 3/8", or a black wood panel with gold-plated inner rim, 4 1/8" x 5 1/8", the price is \$6.00 each, postpaid. — FOSTER BROTHERS, 4 Park Square, Boston.



Fig. 13

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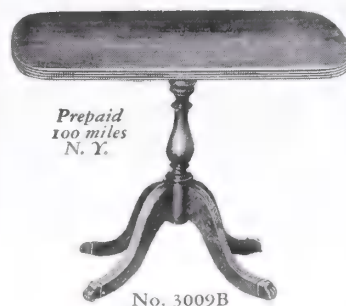
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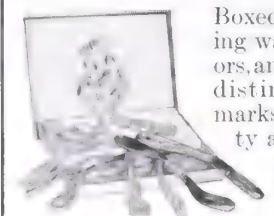
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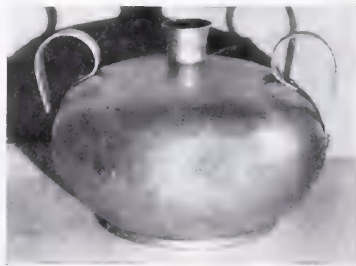


Fig. 14

I FOUND the other day, in a fascinating little Russian shop, a most intriguing bowl (Figure 14). Made

of hand-hammered solid copper, it caught the lamp light on its burnished surface so beautifully that I pounced on it at once. It has an interesting history, being a reproduction of an old Russian vodka bottle, and although, of course, it cannot be used for its original purpose, it makes a lovely vase for a few flowers and would be ideal used as a lamp base. It stands 6½" high, is 9¼" wide, and costs the modest sum of \$5.25, postpaid. — A. SILVERSTONE, 21 Allen Street, N. Y. C.



Fig. 15

THESE delightful Judy Anne twin dolls (Figure 15) are made of cloth with hand-painted faces, and have the distinct advantage of being indestructible as well as charmingly lifelike. After all nothing quite takes the place of a rag doll in the heart of a child, and it will survive long after more expensive creations with real hair and eyes that close have been broken and unregretfully discarded. The clothes rack on which the twins' extra dresses may be hung is an added attraction and costs \$1.00, and the tiny hangers are 5 cents apiece. The extra dresses in brightly colored patterns, and beautifully made, are \$1.00 each, and the price of the

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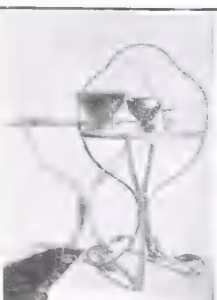


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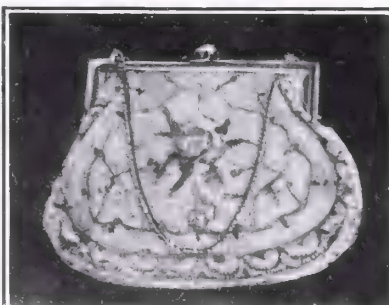
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Fig. 18

THIS charming bit of Gloucester's waterfront (Figure 18) is not an etching but a photographic reproduction of a pen-and-ink drawing. It is one of a series of thirty drawings which include all sorts of New England subjects — old houses on the Cape, Colonial doorways, vil-

lage streets, and many other quaint scenes typical of this section of the country. Most of these drawings have been shown in exhibitions and the most recent one, here illustrated, is to be exhibited next spring. It may perhaps interest you to know that the schooner in the foreground is the one which won the races off Gloucester last year. A folder showing all the drawings in miniature, which helps in making a satisfactory selection, may be had for 10 cents. The prints themselves — 5" x 7" on an 8" x 10" mount — are each signed and cost but \$1.25 apiece, postpaid. — Mrs. ESTHER M. ANDROS, 62 Southbourne Road, Jamaica Plain, Massachusetts.

MODERN art is like the little girl with the curl down the middle of her forehead — when it's good, it's very, very good, and when it's bad, it's horrid. The very unusual bowl of heavy pewter, in Figure 19, fits most decidedly into the former category, for in medium and line it is a distinguished piece of work, made by a famous modern craftsman. It is 10" wide and 6" high, and filled with artificial glass fruit — or with real fruit — will prove



Fig. 19

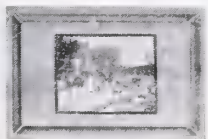
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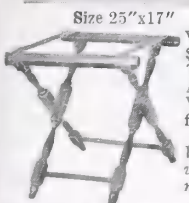
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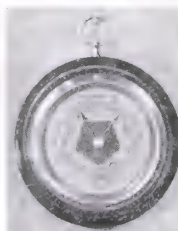
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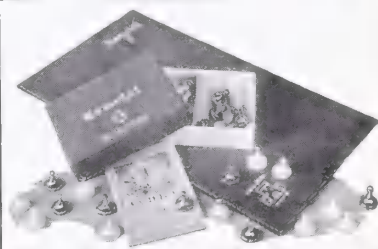
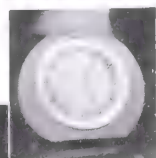
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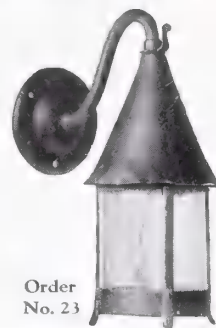
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Fig. 20

and stands 8" high. The price is \$6.00, including shipping charges. — **HODGSON, KENNARD & COMPANY**, Arlington Street, Boston.



Fig. 21

THOSE of us who know and love babies are apt to think that every successive stage in their development is the most charming and engaging, but none more so than when they first learn to sit down in a chair. I love to watch them carefully bend their little fat legs and finally achieve a straight sitting posture with great pride. For your favorite baby who has just completed this great triumph, nothing could be nicer than the delightful little French Provincial chair in Figure 21, made of maple in walnut finish, with a rush-bottom seat. It stands 18" high, and is broad and sturdy enough so that it won't topple over under the most chubby baby. It is so beautifully made that it will last for years and

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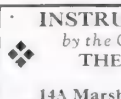
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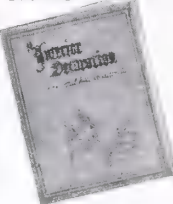
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Our catalogue HB showing room settings will be mailed on receipt of 25c, stamps or coin

ARTCRAFT FURNITURE CO.
215-217 East 58th Street New York

TELLER'S COLONIAL HARDWARE

Fire-place fittings in hand forged iron, also door hinges and latches.

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280 Wall St. Kingston, N. Y.



BRASS PLATE
with your autograph deeply and faithfully reproduced

SUDBURY BRASS CRAFTERS
85 SUDBURY STREET, BOSTON

an interesting marker

A WORD TO WOMEN
by Albert Jay Nock

Over 40 per cent of our national wealth is owned by women. With becoming diffidence Mr. Nock ventures a suggestion to women, who, he dares to think, are not taking advantage of their unparalleled opportunity to make us a civilized nation.

NOVEMBER ATLANTIC MONTHLY
40c at all newsstands

be a prized possession later in life for the next generation. The price is \$8.00, with 25 cents additional for postage. — CHILDHOOD, Inc., 32 East 65th Street, N. Y. C.

BEAUTY is as beauty does' was never applied more aptly than to an egg beater, for this simple utensil can be the greatest boon in the kitchen or a source of the greatest irritation, according to its performance. The egg beater shown in Figure 22 is really a wonder, for it not only accomplishes the elementary task of beating eggs or cream, but will beat heavy batter and other mixtures just as rapidly and efficiently, so that the old-time torture of beating with a spoon may be eliminated. It is made of stainless, highly polished steel, has a patent drive gear of new design, and is made so that it beats to the bottom of the bowl.

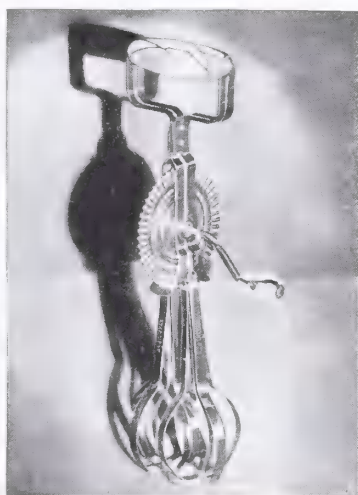


Fig. 22

The lacquered handles are impervious to hot water and are finished in an attractive ivory color with green markings. It is 12" high, and costs \$1.15, postpaid. — W. G. LEMMON & COMPANY, LTD., 820 Madison Avenue, N. Y. C.



Fig. 23

I AM sure you will think, as I did on first sight, that the beautiful glass candy jars in Figure 23 are really old Georgian crystal, but I must tell you that they are modern American-made reproductions, so beautifully cut and of such excellent quality that it is almost impossible to believe they are not originals. They have, too, the square bases so characteristic of designs of the period. They are 11 1/2" high and cost \$6.00 the pair, express collect. — MADOLIN MAPLESDEN, 825 Lexington Avenue, N. Y. C.

Mary Jackson Lee

JARS

Established 1810

Jars in great variety... and other decorations for the Garden, Sun Room and Interior. All in high-fired, enduring Terra Cotta.

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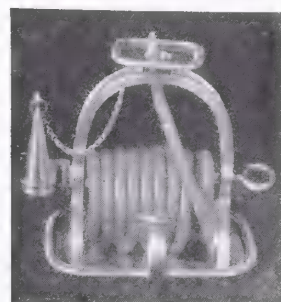


Painted on canvas, this beautiful screen showing ancient ruins is charming in an eighteenth-century interior. We have the largest collection of high quality screens in the country — also leather magazine racks, decorated card tables and waste baskets for gifts. Catalog "B" sent on request.

Venezian Art Screen Co., Inc.
540 MADISON AVE., NEW YORK, N. Y.
Between 54th and 55th Streets



The House of Wedding Presents



English Sheffield Taper Holder as Cigarette Lighter, one of most popular Wedding Presents today.

21 EAST 55th ST. NEW YORK

The Famous VIRGIN of GUADALUPE BOTTLE



Rarest of all Mexican glass is fashioned in the image of the Patron Saint of Mexico by Peasant Glass-blowers. The Virgin bottle in either a rich blue or green is 12 inches high and holds nearly one quart. Price \$4.00

Catalog upon request

The OLD MEXICO SHOP
SANTA FE — NEW MEXICO

Shipmodel Lamp Shade

Shade hand painted in natural colors, sails and rigging on ships raised, actually giving ship model effect.

In either fishing schooner or Star boat designs. The Noveau bronze base is a copy of the famous statue *They that Go Down to the Sea in Ships*, located at Gloucester, Mass.

Complete lamp with shade 15" high.

\$17.50 Complete with 10" shade. Prepaid in U. S.

10" Shade (only) — \$7. (Other sizes \$1 for each inch of diameter additional.) Lamp base (only) — \$10.50. Bookends same design \$15.00 pr.

BOAT MODEL SPECIALTY COMPANY
341 Madison Avenue New York City

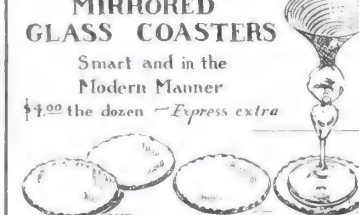


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Smart and in the Modern Manner

\$1.00 the dozen — Express extra

DANIEL'S DEN
338 Commonwealth Avenue — Boston, Mass.



Eleanor Beard Inc.

KENTUCKY
HAND-QUILTED THINGS



Spider Web pouf of all silk satin
(with pocket for feet) and matching down filled pillow . . set \$42.50

A Message from Eleanor Beard

The beautiful new Quilted Things which you will see in my shops this Fall are priced much less than you would expect. These lowered figures are a direct reflection of reduced market costs of materials, but you may be assured the standard of **QUALITY** remains unchanged. The same types of fine fabrics, the same sincere workmanship which have always distinguished my work—have gone into the creation of our newest designs. Comforters and Spreads, Silken Chaise Coverlets and Pillows, Blanket Protectors, Boudoir Accessories, Negligees, and Baby Things...these are some of my well known contributions to modern comfort. They are luxurious yet practical, and priced this year lower than ever before.

Eleanor Beard

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[For further information about items
mentioned see notes on page 373]

WHAT'S NEW



IN THE BUILDING FIELD

● Although walnut is a tree older than the human race, its popularity as a wood for furniture and interiors is steadily increasing. *The Story of American Walnut* is a booklet which tells the story of walnut both abroad and at home, with many illustrations of furniture and paneled interiors. It also describes the process of lumbering and shows all the varied figures contained in different types of walnut. Information is given as to the finishing of this wood, as well as how to distinguish it in buying furniture. Published by the *American Walnut Manufacturers' Association*.

the strains which ordinarily cause plaster to crack. It has also valuable insulating and sound-deadening qualities and combines in one material the advantages of many. A product of the *National Steel Fabrics Company*.

● A material which solves four problems of plaster and stucco walls is described in the booklet *Better Walls for Better Homes*. This material is a plaster base known as *Steeltex* and is used for reinforcing, damp-proofing, insulating, and sound-deadening. *Steeltex* reduces plaster cracks to a minimum, since it is a network of fabricated steel which resists

● Combining the virtues of wood and stone, *X-ite* is a material which is now used for walls, floors, and ceilings. It is a moulded material of new wood fibre, binder, and color pigments which comes in a variety of colors and textures and has the permanence of stone, though weighing only 50 per cent more than wood. It is cast in large sheets and cut to the required size, being applied to wood furring or to masonry. *X-ite* is completely finished and the surface has a natural resilient characteristic not found in wood or stone, yet equally durable. It will not warp and has great acoustical value, since it absorbs sound readily. Manufactured by the *X-ite Corporation, Division of E. L. Bruce Company, Memphis, Tennessee*.

FURNISHING

● Many otherwise lovely electric fixtures are ruined by the use of inappropriate bulbs. *Candylbeme* lamps have been designed to give exactly the warm hospitable glow given out by real candles and are properly proportioned to give the effect of a candle flame. The base fits candelabra-size sockets or, by adding a small reducer, may be used in ordinary sockets. Although the clear glass bulbs have been found most effective, they

may also be obtained in a frosted finish. A product of *Butler-Kobaus, Inc., 2823 Olive Street, Saint Louis, Missouri*.

● The old-fashioned window shade is now eyed with disfavor, not only by housewives, who object to it as a collector of dust and dirt, but also by decorators, who realize the possibilities of more attractive

Effective at once!

FRIGIDAIRE ANNOUNCES...

**NEW
LOW
PRICES**



ADVANCED



REFRIGERATION

Worthwhile savings. Reductions apply to all models. Prices of Frigidaire equipment for commercial uses also materially reduced. Visit the nearest showroom today.

**FRIGIDAIRE • GUARANTEED FOR 3 YEARS
A GENERAL MOTORS VALUE**



This is a camera study of a living room in one of the tower suites, with furniture in the French 18th century manner by Jacques Bodart, Inc. The carpet, in a specially-woven toast color, is Mohawk Chenille.



The WALDORF-ASTORIA
opens its doors . . . Here, amid a luxury of appointments and a mellowing tradition, living is transformed from a practical business into a fine and an immensely satisfying art. • An important contributing factor is, of course, the Mohawk Chenille carpetings which are laid in many of the most prominent spaces — notably in the French period suites in the twin towers, in the Park Avenue foyers, dining rooms and lounges.

MOHAWK
Rugs & Carpets

WHAT'S NEW

[Continued from page 372]

substitutes. *Artistic Window Treatments* is a booklet which describes and illustrates in color a variety of charming window treatments selected by well-known decorators. In all these windows Tontine washable shades have been used. These shades come in various styles, including plain soft

colors, chintzes, and corded designs, which make possible a great variety of decorative effects. Not only may the material be wiped off with a damp cloth, but the shades may be taken down and scrubbed with hot water, soap, and a stiff brush. A product of E. I. du Pont de Nemours & Company.

IN HOUSEHOLD EQUIPMENT

Automatic coal heat is provided by that most efficient of modern robots, the *Iron Fireman*, which feeds coal into the furnace and removes the ashes more efficiently than the best of chore men. It burns the smaller and cheaper sizes of coal and feeds the fire upward from below, the fire always being on top of the coal, which makes for the utmost efficiency of operation. The *Synco-Stat* all-electric clock thermostat provides for any desired temperature. Best of all, the ashes are automatically carried out of the furnace and deposited in a dust-tight receptacle, ready to be taken away. A product of *Iron Fireman Manufacturing Company, Portland, Oregon*.

One of the most compact, convenient, and efficient cooking units now on the market is the *Everhot Kitchenette Grill*, which can handle all types of cooking except baking. It combines a grill, hot plate, toaster, and griddle, the whole outfit being chromium-plated so that it is easily kept clean. The grill may be attached to any convenience outlet and gives an intensely hot, sootless, and odorless heat. A product of the *Swartzbaugh Manufacturing Company, Toledo, Ohio*.

A new addition to the comfort and convenience of the home is the *Felco In-A-Wal Laundry Hamper*. This hamper with a rounded front is constructed of steel and is built into the wall, thereby saving

valuable floor space. A large cover makes it easy to insert large articles, and as the entire front is detachable the clothes are easily removed. It is also ventilated to prevent mildewing of clothing. All fittings are of chromium plate and the hamper comes in a variety of modern colorings. A useful bit of equipment, not only for the bathroom, but also for the kitchen. A product of *Felco Manufacturing Company, 30 Orange Street, Bloomfield, New Jersey*.

If you are interested in removing the drudgery of dishwashing from your kitchen, you will want to read the pamphlet *The Dawn of a New Day*, which describes the advantages of electric dishwashers. It also shows plans of various model kitchens, some in color, and will give the housewife many valuable ideas. Published by the *Walker Dishwasher Corporation*.

Few kitchens are properly ventilated, and the greasy smoke and steam which collect there also penetrate to other parts of the house. The *West Wind Ventilating Fan* is designed to get rid of this grime-laden air, and is also reversible so that it can be used to pull in fresh air. It is easily installed in either walls or windows and comes with a portable insert, so that if casings are installed in other rooms, the fan can be moved from room to room. Or, if desired, it can be used as a table fan. A product of the *West Wind Corporation, Seattle, Washington*.

Further information regarding the above products may be obtained by writing direct to the manufacturer

To obtain any of the following booklets, check the list below and return to us with stamps to cover charges where mentioned

- ☐ The Story of American Walnut
☐ Better Walls for Better Homes
☐ Artistic Window Treatments. Price 10 cents
☐ The Dawn of a New Day

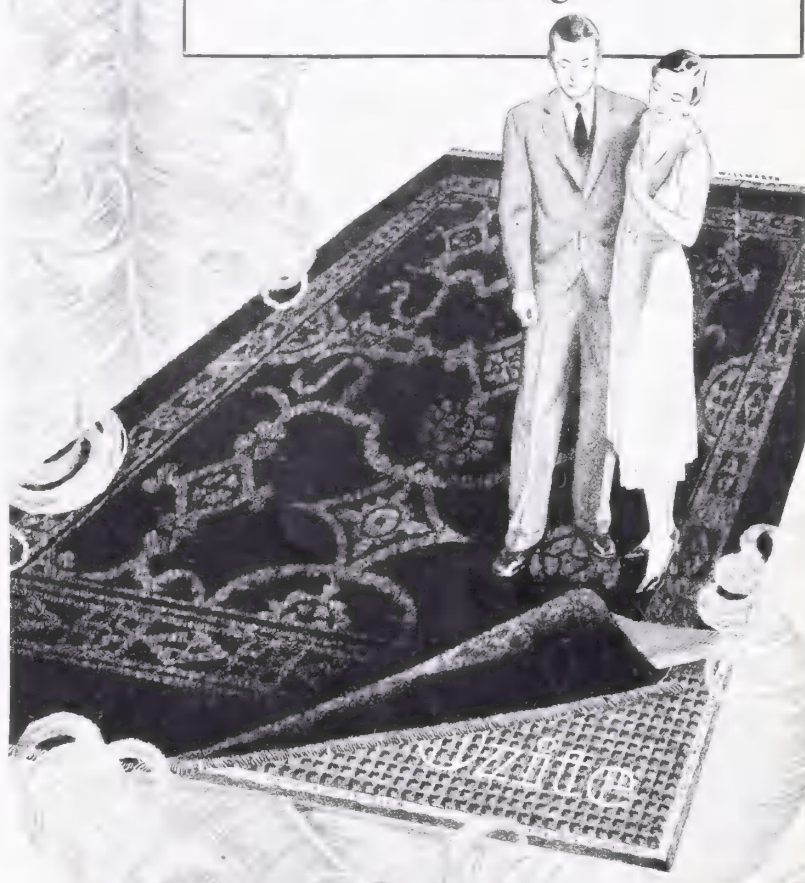
Readers' Service, House Beautiful Corp.,
 8 Arlington Street, Boston.

Please send me the booklets checked above

NAME

ADDRESS

Give your rugs
 this feathery softness
 with OZITE Rug Cushion



The name OZITE refers only to the Rug and Carpet Cushion made by our exclusive processes. Look for the name on the cushion—accept no imitation.

HAVEN'T you long wished for the kind of rugs into which your feet sink with cushioned softness? Now you can make even your *old rugs* feel this way—by simply laying them over Ozite Rug Cushion! Give them a feathery softness that is equalled only by the finest orientals!

This marvelous cushion serves you in another way—pays for itself in dollars-and-cents economy. Ozite absorbs the pound-pound-pound of heels which hammer the rug against the floor—eliminates the friction that wears rugs out. Thus Ozite doubles the life of your rugs, makes them last twice as long while feeling twice as soft.

Order one Ozite Cushion by telephone today—unroll your rug above it—listen to the comments from friends and family on the wonderful new luxury it brings. Then you'll want

Ozite under every rug and carpet—to preserve them from wear. Be sure, though, that you get original Ozite. Most good stores carry the original—but you can protect yourself by looking for the name impressed on the product!

Ozite is a scientific cushion made of pure OZONIZED HAIR (not jute or vegetable fibres!) You need never replace Ozite no matter how often you change floor coverings—it never wears out—always remains soft and resilient. Each cushion is taped and over-cast on all edges—provided in any size desired; also for carpets, runners and stair treads. Ozite is permanently mothproofed. Sold everywhere under our guarantee of satisfaction.

Ozite
 RUG CUSHION

There is only one "Ozite"—Look for this trade-mark!

CLINTON CARPET CO., Merchandise Mart, Chicago, Ill. 111
 Please send small sample of Ozite Rug Cushion and your free booklet, "Facts You Should Know About the Care of Rugs and Carpets" including information on stain removal.
 Name _____ Address _____ City _____ State _____



Go West, young man . . . HORACE GREELEY

CALIFORNIA—the state where winter and summer stand side by side; where the crackle of frost in the High Sierras fades to the slapwash of waves on the bathing beaches of the south in almost less time than it takes to change one's clothes. It's the country's ideal playground—the Golden State.

Tahoe in the north—the glorious lake over a mile above the level of the sea. Clear and blue it nestles in a hollow of snow-capped peaks, fringed about with the magnificent sequoias of the Western forests. The Tavern on the western shore—we'll stop there awhile and watch the color play on the steep slopes across the lake, and in the morning we'll start on horseback with a cowboy guide for a venture into the hills. Mountain meadows where wild flowers form carpets of yellow and white, and deer trot calmly out of our path to gaze from adjoining thickets. A steady climb to come out on a ridge high up where the blue begins. Here we may dismount and climb on foot above the timber line and then over banks of snow to the rocky summit of a towering peak, where we lie on our backs and it seems that the sky is near enough to touch and spread below the lake and the forest, and a jagged blue horizon far away. Then down in the evening to the best dinner that you've ever had—it may be the food or the air, or a combination of them both.

Around the lake to Emerald Bay and Fallen Leaf Bay, drives such as you've never imagined existed. Here, amid the grandeur of the Sierras, you'll find quiet and rest and peace.

Then San Francisco! Whether you cross on the ferry from Oakland, or whether you come steaming in at sunrise through the Golden Gate, your first view of the city on the hills will take away your breath. The cool, bracing air, the clean white skyline, the bustling traffic of the busy bay infuse new life into an Easterner. When the ship docks and your taxi whisks you along the broad Embarcadero and up to your hotel on Nob Hill you are thrown headlong into the fascinating life of the most cosmopolitan of American cities.

Market Street—the main artery—divides the city where Japanese sailors and turbaned Hindus, American-born Chinese and stock-headed Polynesian natives mingle with the busy



crowds. We lunch in the dining-room of the Clift Hotel and in the afternoon drive out through marvelous Golden Gate Park where world-famous rhododendrons bloom in deep red banks—out to the beach and back by the Lincoln Memorial at sunset, high above the Golden Gate. There the sun sinks red into the Pacific; ships move out from the bay behind bound for Sydney, Manila, or Shanghai, and, tiny specks on the flaming sea, lay their courses for the Orient.

Back to town for dinner at Jack's on Sacramento Street—upstairs in a private dining-room is French food unequalled west of the Seine itself. Then a theatre chosen from the row on Geary Street, and after that a stop at a San Francisco institution, Coffee Dan's, on O'Farrell Street—a unique place that's never closed, for it has no doors. Down a flight of stairs in a dimly lit room there's an entertainer or two, and coffee and rolls with ham and eggs. You'll find it crowded with people from everywhere and you may be asked to move, after a reasonable stay, to make room for the crowds that stand in line on the sidewalk outside.

The next day we'll walk down from our hotel to the corner of California Street and Grant Avenue, the heart of the largest Chinese city outside of China. Along Grant Avenue past rows of shops and markets and bazaars, where Chinese in their native costumes stand reading the bulletins from home pasted to the walls at the corners of the streets. A Chinese funeral passes by—the firecrackers of a holiday celebration crackle around your feet—bits of jade and embroidery catch your eye in Ah Fat's window, and before you know it the morning has gone. Luncheon in a restaurant transplanted from Canton and then on out in the afternoon to Telegraph Hill, the city's Bohemian quarter. Here artists good and bad work out their time in a perfect setting—the trans-bay cities and the waterfront lie below in a breathtaking panorama.

From there out to North Beach

and the fishermen's wharves where swarthy Italians put to sea in little blue boats to bring back fresh fish to the restaurants on the docks—crabs, too, and shrimp and the succulent abalone. Back to town at night and for a drive around Twin Peaks. What a city—what an atmosphere!

The surrounding country across the bay, Mount Tamalpais with wisps of fog around its crown—a shaggy giant with uncombed white hair. Down the peninsula to San Mateo, Palo Alto, the Skyline Boulevard, Half Moon Bay. Glorious San Francisco! You'll find it affects you like a tonic: the hoarse whistles of the ships on the darkened bay will stir your pulses with visions of far countries; there will be a new spring in your step on the steep hillsides by the Golden Gate—in the fresh and invigorating city of youth.

Down the coast line over the Camino Real or King's Highway to Del Monte for golf at Pebble Beach, and then southward through lovely Santa Barbara to Los Angeles. To Hollywood and Beverly Hills, where the great estates in Spanish style bask in the sun on the golden slopes. Let's take a trip back through the Imperial Valley and to Palm Springs, where the sun daubs the desert with riotous color and snow-capped San Jacinto throws its great purple shadow across the sands. We drive early in the morning when the desert flowers wave in the cooling breeze and the sunrise splashes the plains with rust and violet, by the Salton Sea, that shimmering body of briny water, an aquamarine set carelessly in the desert sand. Then the border resorts—Aqua Caliente for the races and back through San Diego to Los Angeles. From the burnished ski trails at Tahoe to the snow-white beaches of the southland, California offers an infinite variety of beauty.



The *Malolo* sails—warm days at sea—and then, one morning, Diamond Head and Honolulu. 'Aloha,' sung by a group of natives on the dock, drifts out across the water

to greet us, and as the flowered lei drop around our necks we are taken into the easy life of the gorgeous islands. Days pass as in a dream—we swim at Waikiki, and, from the balcony of our room at the Royal Hawaiian Hotel, we watch an orange moon rise dripping from the sea to end the palm-fringed shore with heavy lines—beach boys sing and strum their ukuleles on the sand below and the throbbing beat of the native music creeps into our blood. We drive around the island until the moon goes down and the haunting sweetness of a tropical night soothes us to sleep.

In the morning we drive up to Pali and then, back in town, we visit the Aquarium, where are collected the world's most unusual fish—rare specimens from the South Seas and Australian waters and those found



among the islands themselves. They're sure to fascinate you. Ulu Wilhelmina Rise, a height behind the town, and there is Honolulu spread below in all its brilliant coloring—a sight to remember always. Golf on the mountain links and more lounging on the beach—outrigger canoes and lessons in surf-board riding. It's the ideal place to end our carefree winter holiday and we hate to see it pass.

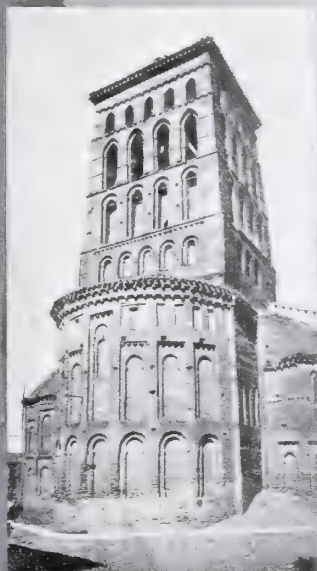
Finally the *Malolo* sails and the 'Song of the Islands' ringing in our ears, we watch Diamond Head fade down astern with a ache in our hearts. They've made us feel at home on their lovely islands and we know we're coming back. Four days, and this time San Francisco and our train bound east. With us we take health, wealth of memories, and a new understanding of the wonders and delights of our own West Coast.

K. R.

A DESCENDING footpath from magnificent plateau country of New Mexico leads to El Rito de Los Frijoles. On it, beings of this world go down, down, down, to meet immeasurable time.

The steep trail among yellow tufa cliffs plunges to 'the little river of the beans,' which has cut deep gorge through this memorable valley. On one side rise precipitous palisades from whose base the ground slopes toward the gentle stream. Lacy trees border it and forests form dark battlements beyond. Bewitching sylvan vistas are revealed, soothing and calm

BEAUTIFUL SPAIN



Presbytery of Church of St. Lorenzo of Sahagún.



Valladolid, Façade of St. Gregory's College.



Oviedo, Cathedral Tower.



Granada. General view of the Alhambra.



Majorca. International Regatta at Formentor-Pollensa.



La Granja. The Pond.



Valladolid. St. Gregory's Gallery.

VISIT Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagnons-Lits Travel services, The American Express, Dean Dawson, or any other Travel Agency.

Baker Furniture Factories

AT
10 Milling Road
ALLEGAN
Mich

Antique Reproductions

BAKER reproductions received a remarkable tribute at the First International Conference on Interior Decoration. No less than ninety pieces of Baker furniture were selected by various decorators in furnishing two exhibition homes at the Conference. The child's room of the country home, (Fig. 2), by Mrs. George Herzog, was completely furnished from a new Baker grouping. Early American in style, built of maple, with a special mellowed Custom Shop finish, these small scale models have been as meticulously detailed and as authentically styled as the many quaint "man-sized" pieces in this same style found in the line for bedroom and dining room.



Fig. 1

The child's canopy crib (Fig. 1), is similar to one shown in Lockwood, and is practically identical to one in Mt. Vernon.

In the complete line there are individual pieces and groupings in formal Early American and Provincial styles, as well as late 18th Century English, Modern, and French periods. All are distinguished by the restraint with which they have been interpreted, the care given to fine details of workmanship, and the skillful use of proper finish. Facilities of the Custom Shop offer a service of individualized color or antique finish effects.

Prices are distinctly moderate. Selections may be seen and purchased at the best furniture and department stores.

Fig. 2



For Your Assistance in Home Furnishings

A series of portfolios on the more important styles with plates showing many examples with historic descriptions, will be sent for 25c each, or all five for \$1. Address the factory.

Early American, Maple
Eighteenth Century English
Midwestern
Provincial, Oak
French 18th Century and
Provence

TRAVEL

[Continued from page 374]

till, suddenly, one sights extraordinary drama petrified below.

At the near edge of those murmuring waters lies dead Tyuonyi in epic mystery. Thousands of tiny crumbling houses are set in a circular skeleton town like a great stone necklace fallen and broken on the valley floor. Lost old time is awesome in this quiet place.

The day we saw it, light was sharp and autumn air had keenness even the high sun. The breached walls of their tomb-city offer escape, but these spirit-folk remain faithful to shards of ancient homes. One feels them there, the dusky, gayly clad people, like animated flowers blooming amid age-old arts and ceremonies invisible to us. Perhaps the midnight stars can see them. Venerable but still living pueblo towns venerate this sepulchre as their ancestral home, but the whisper from them is faint, with no revelation.

Frijoles cliff, towering in austere grandeur, keeps the past of a race in the hollows of its volcanic front. Those openings were once rear rooms of terraced buildings, and there are many holes where ceiling vigas rested, which fell to the talus and mouldered in dust centuries ago.

Traces of the antique life stretch on and on. . . . Ancient plaster is pathetic in dim splotches of yellow, red, and green; overhead endure smoke stains of primeval fires. Ladders have been placed up a hazardous incline to a large ceremonial cave set in deep rock wall. Its restored kiva is profaned by tourist feet. They must be dead too, its ancient gods.

By the wistful Rito, in the shadow of eerie Tyuonyi one picks up potsherds still emphatic in color and design. One dreams, walking above buried streets that once slanted to the river — an Amerind metropolis with kaleidoscopic throngs, so long, so long ago.

L. W. S.

THERE is, perhaps, no more romantic train in the world than the Orient Express. From the moment one boards it, just at dinner time, in the Gare de l'Est, one is no longer in Paris, but in a cosmopolitan world with an easily imagined E. Phillips Oppenheim flavor of Austrian adventuresses, king's messen-

gers, Hungarian noblemen, Englishmen on secret missions, and all the rest of it. In a word, one is in the mood for adventure, even before the train pulls out of the station.

The early morning brings a stop at Stuttgart, then Munich, and by afternoon one is running across Austria to Vienna, which is reached at the respectable hour of five or six o'clock. But not until after midnight does the train arrive in Budapest, and one drives through deserted streets to a large, comfortable hotel, situated on the very banks of the Beautiful Blue Danube, impatient for morning light to get a view of the famous river of which one had caught glimpses from the train.

Next morning one creeps out on the balcony overlooking the Danube, only to find that its color has been grossly exaggerated and that it is more or less the greenish brown of most large rivers that flow through cities; but the sight that meets one's eyes more than makes up for that slight disappointment. Through the line of acacias that border the promenade along the river the Danube flows serenely, and across, on its other bank, rises the old town of Buda with the royal palace on a height above the broad river.

Pest is the modern town, with hotels, railway station, opera house, art museum, shops, and the Houses of Parliament, with broad quays extending for more than two miles, and lined with fine buildings; but Buda, clambering over hills, crowned by the old fortress nearly four hundred feet high, and backed by terraced spurs of mountains, is much the more interesting and has a romantic history.

The chief charm of Budapest is not in sight-seeing in the ordinary sense of the word. Drive through its streets — through the Városliget, its largest park; go to the Margaret Island; stroll along the promenade by the river in the evenings when the Tzigany orchestras are playing on the terraces of the restaurants. There is a feeling that can come only in Budapest, the first faint hint of the Orient in Europe. The music ebbs and swells — wild, wistful, and always emotional. The river flows silently in the dark, beyond its border of lights. It does not matter now that it is not blue — it is indeed the Beautiful Danube.

K. W. D.



Sometimes WE are surprised

BUT we try not to show it... This time a husband said his wife was arriving in 10 minutes, and could we help him arrange a surprise dinner party for her? Here was a list of 12 guests... would we telephone them and "fix things up" while he dashed to meet his wife at the station? There were 14 at that dinner... and his wife was really surprised!

It's our belief that a hotel should do more than have large, airy rooms, comfortable beds, spacious closets. Beyond that, we daily try to meet the surprise situation (*without surprise*), no matter what the guest wants.

Extra service at the 25

UNITED HOTELS

NEW YORK CITY's only United. The Roosevelt
PHILADELPHIA, PA. The Benjamin Franklin
SEATTLE, WASH. The Olympic
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HOUSE
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Style Notes

BECAUSE we believe that readers of *House Beautiful*, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.

THE FRENCH INFLUENCE is of growing importance in furnishings for bedrooms and living-rooms, seen not only in the revival of the Empire and Directoire styles, but also in those of the eighteenth century. It is, however, a French influence modified and adapted to our present-day ideas. Furniture following the designs of Louis XV and XVI and settings to accord are in popular favor for bedrooms and living-rooms, and the same influence is seen in such accessories as pillows, *chaise longue* throws, bedspreads, mirrors, draperies, and upholstery.

THAT THE POPULARITY OF WHITE still holds is very evident. One proof of this is the increasing use of white and off-white table linens. The off-white tones of cream, ivory, and peach will continue popular in table linens of finer quality. These tones are smartest in solid colors, although a few panel designs with white are also good.

BEDSPREADS continue to become more and more feminine and French in color and design, a trend perceptible last season, but growing more apparent this year. This is true of the flat woven spreads as well as the tailored. The flat spreads are dominated by the provincial feeling, but show evidence of a new formality creeping in, and with it the influence of the French in designs and colors. The tailored spreads incline toward greater formality, not through fussiness, but through intricacy and a French precision of detail. There is more embroidery, — trapunto work and Beauvais stitch, — and the use of chenille, satin, velvet, and grosgrain ribbon. There is some appliqué and silk-braid trim-

ming, and, for the ultra-feminine types, hand-painted flowers in typical French manner. Cording is generously used in finishing seams, and ruffling appears, especially on spreads intended for open-end French beds. Indeed, no opportunity for elaboration is overlooked, and as a consequence the sides of the spreads, flounced and ruffled, are given a more feminine effect than plain tailored drops.

THE NEW SOFA PILLOWS for the fall are also French and feminine. Taffeta, velvet, and satin will be much used, as will also embroidery, cording, quilting, trapunto work, and occasional ruffles. It should not be forgotten, however, that the very quintessence of smartness is appropriateness, and the pillow, like every other item of furnishing, should fit the room and the owner. Consequently in the room where homespun and crash are more at home than silk and velvet, homespun and crash should be used.

THE NEW LAMPS AND SHADES are less tailored and severe, or, in other words, they too are reflecting the greater elaboration of the more formal styles. Reproductions of Sèvres porcelain, Meissen and Dresden china, and alabaster, marble, and onyx are all used. The classic urn, the vase, and the column all fit definitely into French and Georgian and Federal American interiors. Skin and mica have somewhat replaced parchment for metal and pottery lamps, and stretched and pleated silk is much used for fine porcelain and alabaster lamps.

WALLPAPERS OF PERIOD DESIGNS and authentic reproductions of old papers are now being more widely used than they have been for the past few years. Scenics, naturalistic floral types combined with rococo scrollwork and ribbon swags, characteristic of the romantic period, and conventionalized damask and floral patterns belonging to the classic styles, are among the newest revivals. In color, these papers range from the dark tones — blue, green, and brown — to the lighter grays, sepias, yellows, tans, and the pastel shades.

A STYLE TREND ALREADY NOTICEABLE, and bound to gather impetus from the Exposition of Indian Tribal Arts to be held in New York next month, is the use of Indian motives in pottery, linen, and silver, as well as in designs for the decoration of furniture. The abstract quality of modern interiors has much in common with Indian art, which has been schooled for centuries in simplicity, rhythm, and boiling an idea down to its essence. An enthusiastic adherent of the modernists, recently seeing a Navajo blanket used in a modernistic room, believed it to be an imported French rug, so well did it fit into the scheme. Many examples of Indian inspiration may be found now in New York shops.





*Silvery Green and White Determine
the Color Scheme*

IN this living-room in the city apartment described in the first article the wallpaper has a pale silvery-green design on a white ground, colors which are repeated and deftly supplemented throughout the room. The curtains are of chintz with plumes

and flowers in tones of platinum, deep pinks, and an occasional cerulean-blue note on a jade-white ground. They are finished with scalloped borders of picoted green taffeta which matches the pleated shades of the clear glass lamps. Martha Dean, Interior Decorator

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A CITY APARTMENT

WITH EIGHTEENTH-CENTURY FURNISHINGS

Rooms that are Gay, but withal Discreet

BY MARTHA DEAN

A CHARACTERISTIC of the average modern city apartment is its colorlessness, architecturally speaking — its arid barren spaces that set a nondescript stage, its lack of definition of style or period to tie into. If a modernistic room is desired, or one of distinctly no period, then high ceilings, plain plaster walls, boxed steel beams, and large windows of single sheets of plate glass may be no drawback. But if a room of classic design is the aim, then these features are difficult to adapt. Consequently, since a room furnished with eighteenth-century pieces was my goal, I was particularly pleased to find the apartment illustrated, which contains a large living-room of excellent proportions, having windows (with small-paned glass) to the floor and well-designed mantel with marble facing.

The first thought in furnishing these rooms was to create a feeling of lightness and to achieve unity by carrying the background color throughout the apartment. This light background, therefore, has been maintained in all the rooms, except in the small reading-room, where old pine

sheathing is used instead. All of the wallpapers display distinctive designs on white grounds which reflect much light, and these, with light trim and fabrics, because of their high key lend sparkle, gayety, and a feeling of high crispness to the rooms.

The living-room is the largest one in the apartment and, together with the adjoining dining-room, offers an interesting problem in the 'same-yet-different' field. Two rooms that are viewed as one must have sufficient resemblance to approach homogeneity — but should have enough differences to be interesting individually and likewise adapted to their separate purposes.

The pattern of the wallpaper in the living-room is a pale silvery green, a diamond design on a white ground, and these colors practically determined the color scheme of the furnishings. The overdraperies are of a fine semi-glazed chintz printed with plumes and flowers in tones of platinum, deep pinks, and an occasional cerulean-blue note, on a jade-white ground. They are given an individual touch



This view of the living-room shows an interesting combination of furniture, most of which is mahogany, with which, however, are used pieces of light wood, a satinwood breakfast table, and a delicately painted cabinet. The carpet is an old English wilton

by the wide scalloped borders of picoted green taffeta — which matches exactly the plaited shades of the clear glass lamps. The floor is brought into the picture in this case by the use of an old English wilton carpet, which repeats the color scheme of the curtains and adds further pattern to a room which is sufficiently large to absorb it. Several chairs and the sofa are covered in satin damasks of contemporaneous design, while two chairs are upholstered in Empire crimson to act as a foil for the others in jade and emerald.

Although most of the furniture is mahogany, diversity of interest is attained by a delicately painted cabinet on a stand, a satinwood breakfast table, and several pieces in light woods. The fireplace opening is faced with dark green marble — a happy provision on the part of the architect, already referred to and, in fact, a determining factor in our final decision to take this apartment.

Between the living-room and the dining-room is an archway which frames the view of the dining-room shown in the illustration. This room has a white wallpaper with

silvery stripes and graceful figures in old French blue and off-rose, in a modern adaptation of the neoclassic style. The pattern of this paper is very delicate in treatment as to both scale and color, and is thus well fitted to the size of the room. The glass curtains here are of shell-pink silk gauze, with overcurtains, *bouffant* and double-ruffled, of blue taffeta with off-rose ruffling matching the hues in the paper. Mahogany eighteenth-century furniture predominates, although the pair of Adam armchairs with damask cushions are painted. The Sheffield sconces on the wall, blue and crystal glass objects on the sideboard and secretary, add to the effect of lightness. Impossible indeed to be dull at table here!

Separated from these rooms by a square entrance hall is a small and intimate reading-room, where the side walls are sheathed in two-hundred-year-old pine, capped by a frieze of Chinese gilt tea paper. The furniture here is of the first quarter of the eighteenth century, and includes an English desk in green and gold lacquer, an exceedingly rare gate-leg table of cedar, and an early Dutch wag-on-the-wall, with

In a small intimate reading-room the walls are sheathed in old pine used with a frieze of Chinese gilt tea paper. The early Dutch wag-on-the-wall has a chased pewter dial and cast spandrels. The furniture is principally English of the Queen Anne type



The dining-room has a white paper with silvery stripes and graceful figures in old French blue and off-rose. The glass curtains are shell-pink silk gauze with overcurtains of blue taffeta, double ruffled with off-rose



chased pewter dial and cast spandrels. Maple pieces of the Queen Anne type complete the furniture. The overcurtains are of semi-glazed chintz with an amusing scenic design, a copy of an old English pattern. These curtains are hung with traverse cords over glass curtains of gold silk gauze. The rug is a long-haired Kulah, with colored background matching the glass curtains, and a central medallion and borders containing turquoise blue, apricot, coral, and ivory motifs. On the desk chair, which is Italian walnut, is needlepoint which repeats the colorings of the rug.

A bedroom completes the apartment — a room so gay and yet so restful that it invites to happy slumber. White, blue, peach, and brown, and still more white make up the color scheme. The wallpaper, with its garlands, quaint farm implements, and instruments of peasant jollifications, is a copy of an old one from a French château. A delightful crossing of French naïveté and chic gives the keynote to the room. This atmosphere is maintained by the dressing

of the bed, with its blue and white striped canopy trimmed with blue ball fringe, and spread of apricot plain glazed percale with blue and white striped flounce. The dressing table and windows add very largely to the character of this room, having draperies of double glazed white tarlatan. These are bound in French-blue ribbon with rosettes of the same. Even the window shades are not without their contribution, for they are dyed to match the blue of the ribbon and decorated with a pictorial scene of a shepherd lad with lambs and sheep in cameo white. Unfortunately these paintings are inconspicuous in the illustration. A serpentine inlaid bureau with French feet and a mirror with broken arch, gold eagle with shield, and swags of flowers down the sides are the more notable pieces of furniture in this room.

A plain Kilmarnock rug makes a well-chosen neutral floor covering for the room, although it is enlivened, at strategic vantage points, by hooked rugs in the room colors.



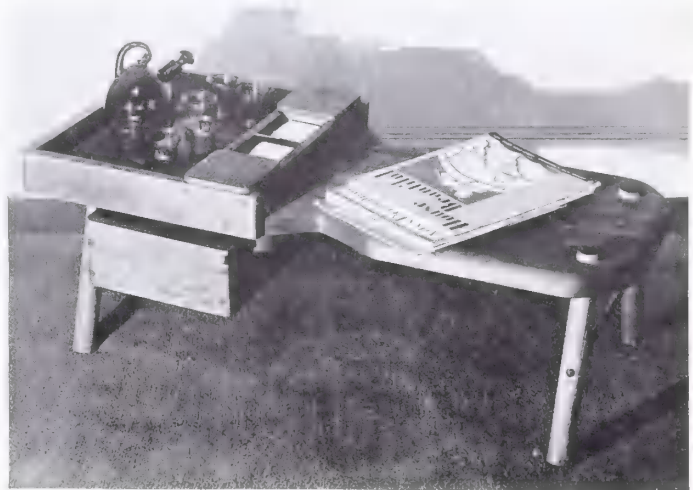
Crisp white tarlatan draperies for windows and dressing table, bound in French-blue ribbon, give this bedroom a fresh and gay appearance. The bedspread is apricot glazed percale, while the flounce and canopy are of blue and white stripes

SMALL AND COMBINATION FURNITURE



Above is a modern day bed combined with a bookcase. Ebony, Brazilian rosewood, and henna rep are the materials used. Courtesy of Robert Heller, Inc.

Below is a studio couch equipped with a comfortable mattress and spring, upholstered in rust-colored Edinburgh plaid. Courtesy of Simmons Company



This reproduction of an old cobbler's work bench serves admirably as a refreshment and magazine table. In the small compartments where originally cobbler's nails were kept, cigarettes may be stored. Courtesy of Three New Yorkers Division, Hammacher, Schlemmer & Company



This decorative little table which serves as coffee table and magazine rack is made of aluminum. Courtesy of Russell Wright. Below is a studio couch equipped with spring and mattress for night use, upholstered in the Old Curiosity Shop pattern chintz. Courtesy of Simmons Company





The useful piece of furniture above is a combination settee and bootery, with top drawer divided into small compartments for stockings and handkerchiefs. Courtesy of Hearthstone Furniture Company



Above at the left is a radio cabinet, desk, and bookcase combined, made of bleached walnut. The same cabinet shown open reveals the compartment in which the radio may be installed, with space below for the speaker and small compartment at the bottom for refreshments. Designed by Donald Deskey for S. Karpen & Brothers

This two-purpose table of modern design, made of madrone and holly wood, is shown at its lowest height, in use as a tea table and also raised to the proper height for bridge. For the latter purpose the underside of the top, which is reversible, is covered with beige felt. Designed by Robert Heller, Inc. Courtesy of Rena Rosenthal

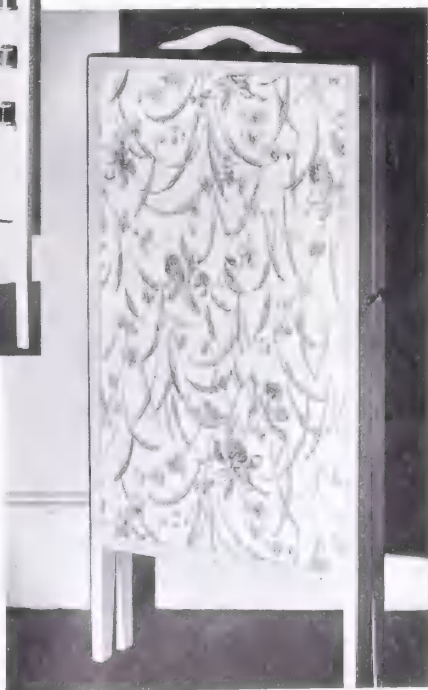
The table at the right, made of butternut wood and maple, is an excellent size and shape (24" wide by 62" long, closed) for the one-room apartment. When necessary, the same table may be used for dining by pulling out a small leaf at either side. Courtesy of Erskine Danforth Corporation



Below at the right is a bookcase with unsuspected possibilities, as disclosed in the smaller illustration. Here can be seen radio and loud speaker installed, and there is a drawer with sliding top which makes possible its use as a desk. Courtesy of Charak Furniture Company



The small fireplace screen below, made of wood painted in ivory, blue, or green, with a wallpaper-covered panel, opens to reveal a sewing cabinet, equipped with shelves with spools on pegs and capacious cushion. Courtesy of Lewis & Conger





Halfway up the curving stairway the main door admits to an inner landing midway between the library-living-room on the first floor and the master's bedroom on the second. Then the stairway winds up to the studio at the top

EL TAARN, A PAINTER'S TRANSLATION INTO BRICK

BY HOMER E. ELLERTSON

The kitchen, which is by no means the least-important room in this unique house, will be described by the author-owner in the next issue

Who of us, on his first trip abroad, has not experienced that disruptive urge which keeps him on the perpetual lookout for the ideal haven? Our emotions are belabored by a succession of delightful impressions: bleak old Breton homes of stone, mellowed in the sea wind; more florid cottages in gay Touraine, with their patches of grapevines; age-old masonry up cobbled byways of Toledo; towers, outwardly grim, in the Trentino. All of these are at war with an American's love for his own country and its traditions, his own climate, his own friends.

Year in, year out, he acquires treasures which must be stored or scattered. If he is an artist, this process becomes a series of minor tragedies imposed by the drab common sense which rules the rented rectangles known as city

studios. How to escape this can be pleasantly provoking for the imaginative city dweller, especially the artist. Hence long weeks of wielding the brush or pencil.

On a narrow spur at the southern end of the Blue Ridge Mountains, near Tryon, North Carolina, there is now this studio home which was evolved from many needs, both utilitarian and æsthetic. Essentially a tower, it rears its studio workroom at the top above the green heads of pines, and looks out upon an imposing sweep of the encircling mountains. Subconsciously, during the sketching stage, I may have gone back to an earlier love — that tower by the Cher in Touraine, which was to have been mine but for the malarial-looking moat alongside.

In prospect, what fun to play with windows and doors on the different floors while the house is still on paper only! In and out, out and in, one goes in imagination of the house that one friend has since called a 'three-layer cake, connected by an inner and outer curving staircase.' Each large room must have one uninterrupted wall space; each façade must form a pleasing composition. Much captured sunshine, much wall space, the maximum expanse of floors, the most adroit use of odd corners in cupboards and closets (that hang-over from storage days and city studios), must all be incorporated in the plan, although

they will mean compromises, as only a builder knows.

Innumerable ideas and dreams of long standing finally crystallized, and became fixed promises on the blueprints. That awful moment arrived of desecrating a plot of nature; lovely trees gave way to raw red mounds of excavated clay. Then came days of great and secret doubt. Had one brought forth in this vast assemblage of details a structure of unified proportions, organized and satisfying to one æsthetically?

These and countless other questions demanded instant solution as the work progressed. My workmen for the most part were native mountaineers, with a varying fringe of colored labor. Blueprints to some meant only confusion, rapid drawing in various perspectives explained little, so often I must needs pile the actual bricks in recessional and arches to interpret my idea. Thus by one means and another the house was finally completed.

From the roadside through the high stone wall, lined inside with the rich green of English ivy (that permanent background for a semi-formal enclosed garden), brick paths and steps set in pleasantly varied patterns lead to the effective swirl of the outer encircling staircase. Halfway up this curving flight of steps the main door admits to an inner landing, midway between the library-living-room on the first floor and the spacious master's bedroom on the second floor. From here the stairway sweeps

up in diminishing width until it reaches the studio.

El Taarn is fundamentally an octagonal structure of three full stories, to which is attached a corner wing accommodating a commodious kitchen on the first floor and an angular dressing-room and bathroom on the second. Tying the whole building together is the staircase tower, built around a giant chimney which cares for the furnace and the three especially designed fireplaces, one on each floor.

From the landing the curving inner stairs descend to the library-living-room. I had always wanted to approach a low, spacious living-room from a winding stairway — a place where I might use simple wall space for my paintings, to try them out and live with them.

The floor here consists of large tile-like squares of old red cement, modeled on the spot and very uneven, with a mellowness usually found in floors of old peasant kitchens. Compactly built-in cupboards, bookshelves, desk, and drawers line two walls. A regulation single-bed spring and mattress are built in to form a most inviting window seat by day, and to give accommodations for a guest by night. This is flanked at either end by arched bookshelves and has at the back a broad series of sunny windows.

The massive beamed ceiling is constructed of Southern pine, stained deep brown, with the spaces between the



From the studio, beyond the open French doors and balcony with its interesting iron railing of modern design, are seen the river and the Blue Mountains

beams painted a faded blue. The rough plaster walls have a restrained hand-roughened surface, adroitly achieved by a giant colored plasterer. This very successful task became an assured success when I bestowed my blessing upon a large plaster star in high relief on the stair wall, put there, I discovered, to ward off the evil eye. This



A curving stairway on the inside leads down to the library-living-room, which has walls of plaster with a restrained hand-roughened surface and a floor of red cement laid out in tile-like squares

In this living-room is a window seat which has a built-in spring to serve the guest at night. Arched bookshelves at either end and a range of windows make this a most inviting spot, as the dog admits



explained the mystic star-point scratchings on each of the preceding undercoats. Through the smaller of three arched openings in the library is the door to the kitchen.

In the bedroom on the second floor there is a distinct feeling of reflected light from the beams of the ceiling, which are adzed off and have their sides stained violet, with the orange of the natural pine showing through and their lower edges rubbed alternately with vermillion and old gold. One long wall space is entirely covered by an arras-like batik hanging, on which I have depicted the episodes of the erection of El Taarn in blue and orange on old faded pink.

Three pieces of modern furniture of fine walnut are used in this room, which were carried out by local carvers from my own designs. One is a long chest, taking the place of a bureau or dresser, with the usual top opening and the entire front panel of carving on a swivel, which, when lowered, gives access to a series of linen drawers. The most important piece in the room, however, is a dais-like bed, with stepped-up drawers on three sides, an unusual old mountain coverlet of orange weave, and a headpiece of iron on which is folded striped silk of orange and rusty black. From this bed is an unobstructed view of the watch dog, who has his own room with window overlooking the front gate.

In this room a broad, sunlit window seat is backed at one end by a high, built-in cupboard which takes the place of a chiffonier. Its decorated doors are painted in tones of the textiles and the staining of the beams. The woodwork is of dull purple-brown, a color repeated in dark and light tones in the large squares painted on the floor, which are linked together by small shapes of old vermillion. The mellow tones of the rough natural plaster



In the bedroom are several pieces of furniture designed by the owner, including a dais-like bed with stepped-up drawers on three sides. From here the watchdog, who has his own room overlooking the front gate, is plainly visible. The batik hanging in the same room depicts the building of El Taarn and was designed by the author



walls are separated from this patterned floor by a small shoe mould of vermilion.

The curiously shaped dressing-room has the most modern feeling of any part of El Taarn. The ceiling is lemon green; the moulding black enamel; the walls gray, terminating in an irregular series of deeper gray and black points springing from the black enameled floor. The feature of this room is the twin group of stepped-back drawers, capacious at the floor, diminutive at the top where they form part of the window sills. The long mirror and shelf tie the whole together into a most practical modern dressing table. The lights consist of long, acid-eaten panels of glass, set into grooved wooden brackets of black.

A narrow door connects intimately with a tiled bathroom, where the black of slate and the two tones of blue tile are added to the scheme of color. A novel feature here is termed the Apothecary Shop, an ingenious carved door opening on a series of curving shelves for supplies and storage.

The last sweep of stairs brings one to the studio on the third floor. The need for exhibition room has been met by having much unbroken wall space, lighted by concealed lamps from one of the two large cross beams. These beams match in color the long hooded fireplace of mellow native brick. Here is one of the two original modern andirons, three-pronged for small or large

fires, which I designed and the native blacksmith made.

So often, when in the throes of building construction, one is convinced that the daily wrestle between blue-prints, available supplies, and the ability of workmen results always in compromise of a negative sort. Later on one discovers, perhaps, some unexpected pleasure and benefit from some of these very compromises. In just this way I found that my struggle with the cone-like converging planes of the studio ceiling, seventeen feet above the floor, brought with it some truly marvelous acoustical properties. Here music takes on a perfect tone and is the more enjoyed as one sits looking through the open French door into the enclosed garden fifty feet below, which lifts up at length to the blue mountains.

Considering the immediate out-of-door setting of El Taarn, it is difficult now to believe that only a few years ago a forsaken red-clay mountain road traversed this same narrow ridge. The tower came into being so close to the present used road that something had to be evolved which would shut out the gaze of strangers. A formidable-appearing wall of stone solved the perplexity. The enclosure thus made created that larger outside room so much used in this part of the South.

The arriving guest suddenly coming upon the high stone wall, rising abruptly from the roadway, is at once filled with pleasant conjecturing. The contrast between the sun-baked road and the cool luxuriance (*Continued on page 434*)



In the studio on the third floor it was discovered that a cone-like ceiling gives excellent acoustical properties. In this room are unbroken wall surfaces for the display of paintings which are lighted by concealed lamps in the beams

Photograph by Koehn



A SUCCESSFUL MODERN INTERIOR

The Apartment of Miss Florence Bartlett, Chicago

FURNITURE DESIGNED AND EXECUTED BY SECESSION, LTD.

This very striking entrance hall is an interesting study in black, white, and gray. The floor is black terrazzo marked off diagonally with narrow brass strips, and on it lies a black and white rug designed by Ralph Pearson. The walls are a cool gray, as are also the silk curtains which are edged with

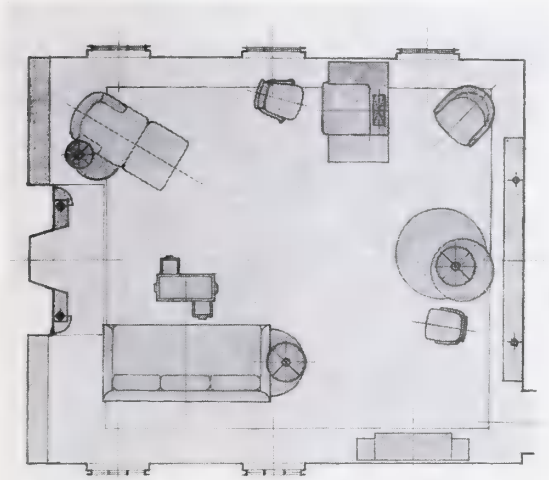
green. On the black lacquer wall cabinets, trimmed with silver leaf, stand lamps consisting of silver balls on black bases with oblong shades of pleated lemon-yellow silk. Over these hang Japanese carvings, and a handsome Japanese chest stands between the cabinets



A SKY-APARTMENT STUDY

The walls of this study are a soft peach with ceiling a shade lighter and hangings of heavy ribbed wool silk in a shadowy rectangular pattern of peach against a tan ground. These colors, together with the soft brown woodwork of mantel and bookcases, established the color scheme of the furnishings and determined the choice of imported veneers for the fabrication of the furniture. The wall cabinet, designed to house a collection of small pieces of faïence collected abroad, is of olivewood veneer with dark walnut top and legs and handles of ivory. The three-tiered library table is of pear-wood veneer, the top surfaces being made of pie-shaped pieces radiating from the central column. This column rises to form the base of the lamp and the top shelf revolves about it. On the dark oak floor lies a large unwashed Kensbah rug with heavy pile which has been dyed a few shades darker than the peach-colored walls

This sky-apartment study has five windows looking out across lake and city, and the room — 17' x 22' — has been excellently arranged for comfort and convenience. Designed so as to give an unusual amount of drawer and cupboard space, the library desk is veneered with Carpathian elm burl exposing a knotty waxed surface shading toward a tan-pink. The couch by the fireplace may be converted into a single bed and is upholstered in a Rodier fabric, the half-round table of pear wood acting as either an end or a bedside table. Japanese prints are the only wall decoration, though eventually a modern painting will hang above the mantel



Photograph by Mattie Edwards Hewitt



Fig. 1. To this room with green walls and crimson damask hangings, the rug with greenish-gray background and design in red, gold, tan, and green brings the right degree of color and pattern. Gertrude Brooks, Decorator

TENDENCIES IN RUG STYLES TO-DAY

II. Rugs as Color

BY LUCY D. TAYLOR

Good decorating demands a set-up in which composition plays the principal rôle. Our worst mistakes often are made because we look at curtain materials, upholstery, or furniture as things apart, instead of carefully visualizing their effects upon each other under the given conditions of size and shape of the areas in the room in which they are to be used, and of its lighting. A well-chosen chair is lovely because of its fitness in the place it occupies, as well as for its own design. The back is to be silhouetted against the wall where it makes a design; its seat, legs, and arms are to be seen against both floor and wall; moreover, the lines of all its parts either will be leading our attention easily to the neighboring articles or making us feel that it is an interloper in the room.

A glance at Figure 1 illustrates the point. Both of the chairs are in themselves of lovely design. They are also

finely chosen for the composition. The back of the one at the right is correct in size and shape to fill the wall space between bookcase and table; it also makes an easy transition from the one to the other. The back of the smaller chair at the left, being open, does not interrupt the vertical mass of the drapery and so destroy its balance with the bookcase and the rug. Although the chair is interesting, it never intrudes upon our attention. It offers, at the same time, pleasant contrast to the solid back of the chair at the right and echoes the feeling of the muntins of the glazed bookcase doors — a nice note of consistency. All in all, these chairs are delightfully well chosen.

This point of view should direct our choice of rugs also. Once we realize that the 'correct room' is a matter of composition with almost unlimited possibilities, the doors of individual creative expression spring open. Automatically we are cut loose from the formulæ of 'Always use this,' 'Never use that,' 'So and so is always correct,' and burst forth into the realm of experimentation where there are innumerable opportunities for delightful combinations. A well-chosen fifty-dollar rug may have part in a lovely

composition from which the owner of a badly chosen five-thousand-dollar rug may well learn several points — in the satisfaction that comes from taste and skill. Regardless of cost, these factors of taste remain constant and give to those of us who use them pleasure that can never be measured in terms of mere dollars. It is the only sound basis for our decorating.

We are at entire liberty to make the type of room that we wish. The effect that suits me — regardless of its fineness of composition — may leave you unsatisfied. Similarly, the room that pleases you may leave me cold. We may have apartments that are identical in location, lighting, and size. I may have used a plain rug to achieve the effect; you may have a patterned one. That has nothing to do with the question. Both may be good in the room composition. The real point lies in the fact that in each case the composition itself is entirely different, although, also in each case, wholly satisfying in its character and expression of taste.

Always, over and above the question of merely good academic composition, is that of the value of the room in its aspect as interpretative design. Does it express my tastes — your tastes? Let us say that I like a room which has a certain quality of weight and richness, — not to be confused with massiveness or ornateness, — and which is typified by the middle Georgian styles. You prefer, perhaps, a room that savors rather of the light formality and exquisiteness of the French of the late eighteenth century. All of the rug colorings, the patterns, the textiles and

forms used in each case must conform to this dominant character if the rooms are to satisfy their respective owners. All areas, whether seen in wall panels, rugs, textiles, or furniture, — even though there is a full measure of the variety that gives contrast and strength to any design, — must tend in their proportions toward the expression of these two ideals. I shall be sadly out of luck if I fall in love with a soft, delicate ivory and green aubusson rug and insist upon its use. I might have added one or two smaller French notes for contrast, — such as table, stool, chair, console, settee, — but the rug would occupy a large area. To be successful, it must carry quite simply the feeling of the dominant expression of the room. This aubusson would not be a properly subordinated contrast adding spice to my composition. It would be a conflict in the expression of character. Nor is this statement true merely because of the pattern type.

Of this I shall speak in the next article. For the moment, I refer solely to its character as expressed in color. Its tones are high in value and give a feeling of delicacy. The colors are very soft, without force. They, too, suggest delicacy. There is no sharp contrast of light and dark — all of the tones being fairly light and the contrasts very mild. For the French room that you prefer, the rug may be perfect. For the heavier room that is my choice, that is so bold in scale, that has the heavier, rounder, fuller contours in both mass and detail, the rug is too light. The very character of the furniture demands fuller tones in the color, deeper values, or stronger, sharper contrasts —

Photograph by Richard Averill Smith



Fig. 2. In this room with rough plaster walls, oak woodwork, slate floor, and leather-covered chair, all the contrasts are sharp. The rug therefore is fittingly bold in color and design. Gertrude Brooks, Decorator

in lights and darks. Pattern plays a large part in the proportioning of these tones, especially where light and dark colors are used in sharp contrasts. The areas must not be too boldly defined or too large for this room of mine, or they would outweigh the scale of the furniture and go as far toward one extreme as the aubusson did toward the other. These same richer tones in sharp contrast may be beautiful in my room composition, provided the areas are fairly small. As compared with the lighter effect of the aubusson colors, we shall search then for darker greens, — not dark, but darker, — for reds and blues that are either richer and fuller, or darker and cut into smaller areas.

Even in plain rugs this is an essential point to keep in mind. Think of the full round tone of the curves of the legs of those middle Georgian pieces of furniture. To try to visualize them against a dead, flat gray-taupe is not very satisfying. They demand more vitality, being so full of it themselves. A very light and delicate beige — even though cleanly colorful — would be equally unhappy. It would over-accentuate the weight of the furniture. A very light soft yellow-green would be too ethereal. There is nothing ethereal about a middle Georgian chair or

bookcase. Rather shall we turn to the intermediate tones in the greens, browns, tans, and, if a darker note for the floor is desired, toward the eggplant, *tête de nègre*, plum, or prune — all giving weight because of their dark value rather than the power of their color tone. We shall be very careful about using the rich coppery reds. They might be right under some effects of light and room size, but they are more likely to be too energetic for the furniture itself.

It is at this point in the selection of rugs for color character that we reach out toward the new and lovely mottled effects where we can have contrast and variety without giving too much emphasis to the floor covering. We may want a rich warm tan, but are afraid that it will be too heavy for the furniture. A few threads of dark brown, or a duller, darker tan woven into each bunch of the pile, will hold the rug down in place and cool it off sufficiently to balance the other furnishings. We may want a decided reddish cast; a solid red would be too heavy. However, part of the pile in red would give richness, weight, warmth, with a vibrating effect that is lacking in the solid color. The result would be a delightful nuance of tone in which chair seats and curtains would have their

share instead of being blocked out in hard masses above an equally hard-toned rug. They would slip into the color scheme. The pleasantest room is often the one in which we pass easily from tone to tone with just enough sharply defined notes to give strength and firmness. It is seldom that the room composition made up of staccato notes is restful or pleasing for living. One can consider these mottled effects to great advantage, especially where the good patterned rug is out of the question.

Rug colors, then, are in themselves of much importance in establishing the character of our rooms. The bolder, darker colors — the deeper reds, blues, greens — we may expect to use oftenest with the heavy oaks and walnuts. The lighter, softer tones — the sage greens, the light tans, beige, blues, rose, and companions — are usually best with the more delicate forms of the late eighteenth century. In between comes the army of medium colors, variously put together in patterns that in their not-too-heavy-and-bold aspects are excellent for all of those types of furniture that belong with the middle of the eighteenth century. For the cruder pieces, such as the real Early American types, we expect to use the more definite contrasts in less refined color — such as the popular hooked rugs.

Several of these points are quite clearly illustrated in the plates — although one wishes that actual color could replace verbal descriptions. In Figure 3, for example, the Persian rug, with its soft blues, delicate ivories, and coral tones in small and exquisite pattern, is beautiful counterpart to the deep ivory walls — glazed to tone into the late Georgian mantel in old pine, and the coral and gold damask curtains. The furniture shows exquisitely restrained contrast in its (Continued on page 430)

Photograph by Mattie Edwards Hewitt



Fig. 3. The Persian rug with its soft blues, delicate ivories, and coral in a fine pattern is a beautiful counterpart to the walls and to the woodwork of Georgian design. Gertrude Brooks, Decorator

A GROUP OF VARIOUS ROOMS

Decorated by JOHN MORRISON CURTIS

Photographs by Telbis & Knell, Inc.



This view of a guestroom in the house of Mr. and Mrs. Waldron Ward of Summit, New Jersey, shows a most inviting corner. Wallpaper of soft shades of rose on a cream ground; overcurtains of turquoise percale — which is also used for the dressing table — trimmed with bands of rose; a carpet of turquoise blue; a straight chair painted the same blue with bright yellow rush seat, and an armchair in shades of rose, all contribute a pleasant harmony of color notes



This corner of a living-room is attractively furnished with eighteenth-century pieces of different countries. The two bergères on either side of the fireplace are Louis XVI; the shield-back chairs flanking the desk are English Hepplewhite, the desk American Hepplewhite, and the armchair in front of it English Sheraton. The marble mantel is an Adam original in white and sienna

The group at the left consists of French Provincial pieces placed against a hand-blocked French paper in two shades of green. A room in the house of Mr. and Mrs. George Hammond of Summit, New Jersey

The dining-room in the Ward house is furnished with eighteenth-century mahogany against an ivory paneled background. The overcurtains are soft blue and white toile, looped back over ruffled voile curtains, and the rug, which completely covers the floor, is a shade darker than the curtains



In this dining-room, too, eighteenth-century English furniture of original pieces is used. The walls are paneled and painted a soft robin's-egg blue, and the corner cupboard is lined with a deep sea blue to throw into relief the fine old Royal Rose Medallion china which fills it. The house of Mr. and Mrs. Edward B. Twombly



An octagonal dining-room recently decorated by Duncan Grant with a view to displaying a collection of paintings by Walter Sickert. The walls have been treated in flat planes of color — lemon, plum, apricot, and orange — which form a succession of panels. The white chairs have especially designed needlework seats

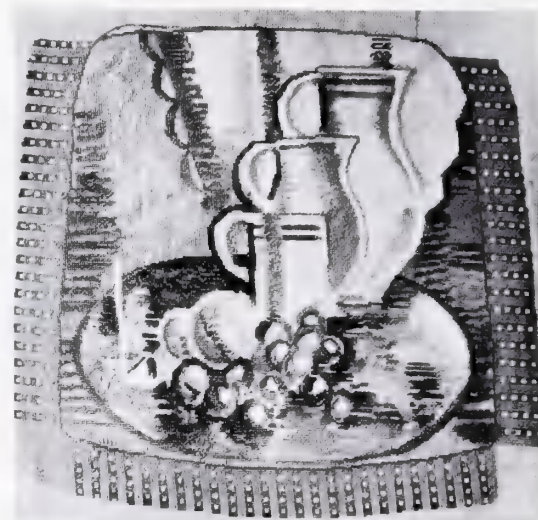
A still-life design by Maurice Sabin has soft pinks, grays, and blues predominating

MODERNIST DESIGN *in* ENGLISH EMBROIDERY

BY KATHRINE MORRISON

IN contrast to the rush and bustle of modern life in London is the persistent popularity of that most leisurely of all occupations — embroidery. Yet this is not surprising after all, for is not the great capital a city of opposites? A place where past and present meet in the most unexpected ways? Just a stone's throw from roaring thoroughfares with their incessant stream of motor traffic are oases of quiet streets and squares which envelop the stranger in an atmosphere of the eighteenth century. Looking through high sash windows into some paneled interior, he would not be greatly astonished if he saw some graceful figure in laced bodice bending over an embroidery frame.

The dress, along with many of the old customs, has vanished, but the love of needlework is too deeply enshrined in the heart of the Englishwoman to disappear even in such a mechanical age as ours. It changes its forms — that is all. What engages the attention of the



modern Englishwoman is very different from the fussy fashions of thirty or forty years ago. She has no time for the laboriously shaded roses and pansies worked in fine silks on white linen centrepieces. Like her American sisters, she prefers something more striking, vigorous, and colorful.

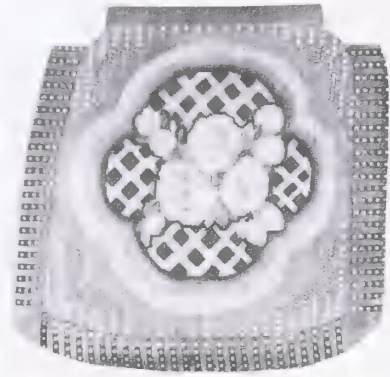
For the most part she finds her inspiration in a past considerably more remote than the reign of Queen Victoria. Elizabethan, Jacobean, and Queen Anne designs furnish a rich storehouse for her industry and enthusiasm. And this enthusiasm is shared by the highest lady in the land, for the Queen's love for beautiful embroideries is well known.

The habit of collecting samplers, which started a few

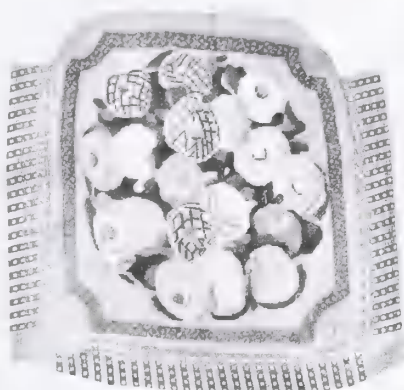
years ago and which continues unabated, may have stimulated the needlewoman's interest in cross-stitch. This stitch is extremely popular, particularly with the novice, for it is easy and effective. It is used not only to copy samplers, but to decorate tea-cosies, towels and table mats, bedspreads, cushions, and even chair seats.

Historical embroideries in the museums provide patterns of unrivaled loveliness, not only for cross-stitch but for designs in tent stitch (*gros point*). Gros point is used of course principally for such things as chair seats, small footstools, and long fender stools, also less frequently for cushion covers. Appliqué work is also very much the vogue at present.

So widespread is the interest in these types of embroidery that several small shops exist in London for the sole purpose of catering to such needs. In them you can buy copies of historical designs stamped on canvases in colors so skillfully graduated in tone that only rank negligence could prevent one from copying them successfully. Wools and silks of every shade and description can be bought. If you should want



This chair seat by Vanessa Bell, though old-fashioned in its design, is distinctly modern in its color harmonies



Another design (left) by Vanessa Bell which shows a soft medley of conventionalized roses, the pattern being skillfully worked out in pink, gray, beige, and black



Roger Fry emphasizes the central portions of his designs by enclosing them in attractively outlined panels (left)



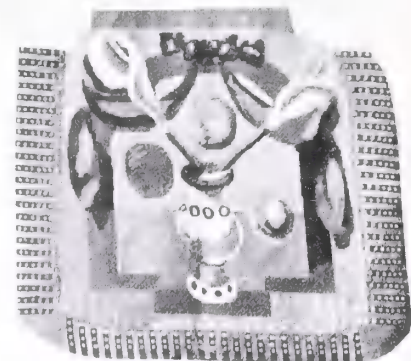
A lifted curtain discloses a dish of fruit in this design by Duncan Grant shown at the left

some design which is not in stock, and could produce a rough sketch of your requirements, this rough sketch would be blocked out and tinted in true professional fashion on the right kind of backing.

However, there is usually such a wide selection of fascinating patterns (mostly taken from museum pieces) that you will be sure to find what you want—provided you want something along traditional lines. But if you should chance to ask for something 'modernist,' you would probably have trouble even in making yourself understood. When the writer once asked to see modernist designs in an exclusive old-fashioned shop of this kind, the saleswoman finally exclaimed, after lengthy explanations, 'Oh, I see—something *cubist*.' Then, as though the question were an affront, she added, 'No, we keep nothing of that sort!'

As a matter of fact, needlework is not very conspicuous in modernist English interiors. (Continued on page 436)

Another design by Duncan Grant, showing a vase with arum lilies—a favorite motif of this artist

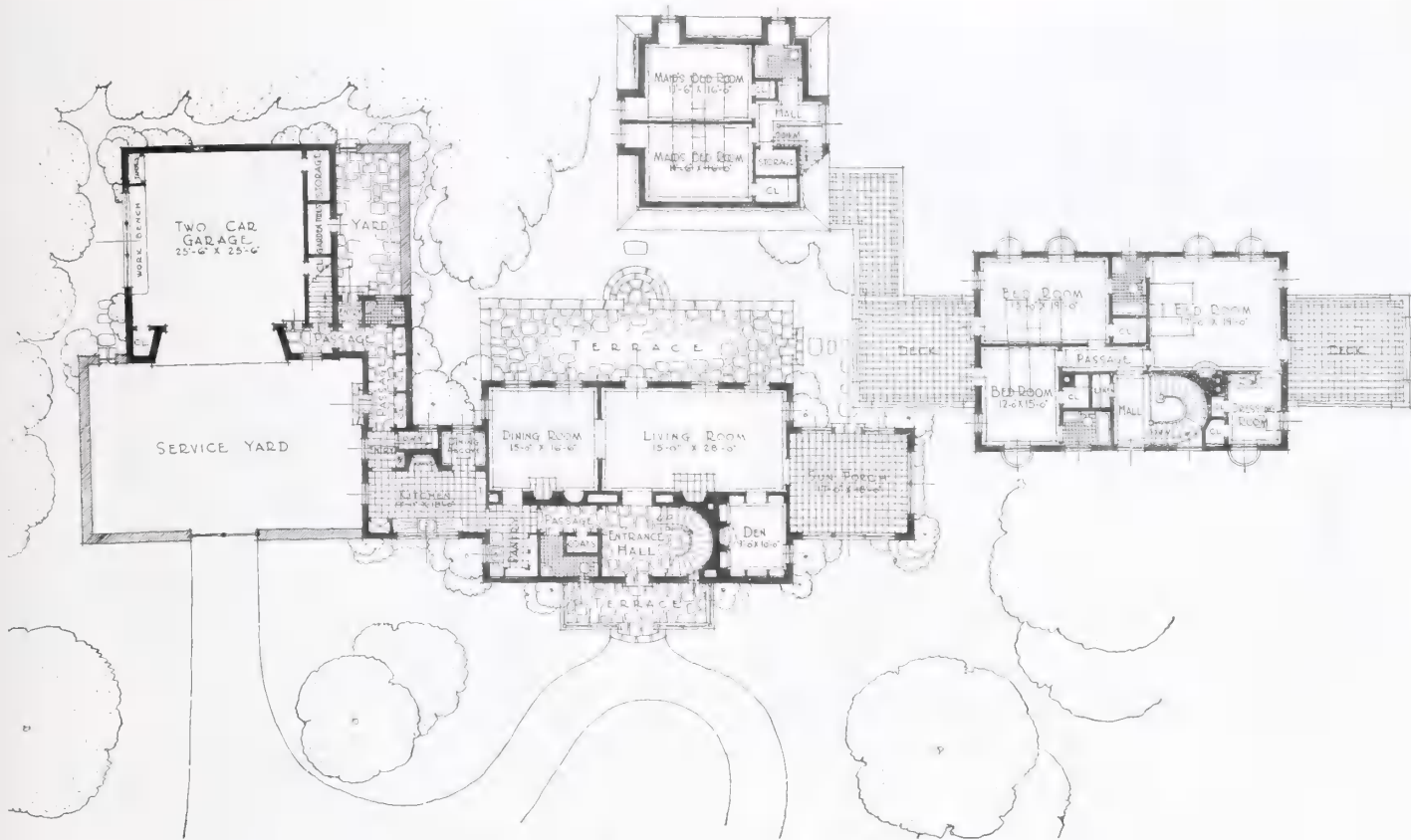




A NEW EFFECT WITH BRICK

*A thin Wash of Cement in two Tones gives
this House Individuality*

DESIGNED BY FRANCIS KEALLY, ARCHITECT



A distinctive and different effect is given this house by washing the brick wall with a thin coat of cement. This is applied in sufficient amount to give a definite color without entirely obliterating the wall texture. A light tan is used over the larger field with a slightly darker tone used at the corners and eaves, on the wings and ga-

rage, and for the architrave of the door. The ironwork is painted black with touches of gold in the ornament. The living-room and dining-room face the back of the lot, as do also the principal bedrooms. All the master bedrooms open on to the decks of the wings. The maids' rooms are over the garage, well separated from the main house





GARDENING in the sunroom — visions of summer prolonged, soft green and brilliant blooms, while beyond the windows snow is borne on blustery gales. Both old garden friends and strange plants from far-off lands beneath the equator may gladden the dark days; but to make our sunroom garden a place of sheer delight, we must choose a little carefully from the vast array of material offered. It is far easier to invite plants that will be happy in the conditions we have at hand than it is to coddle those that linger on reluctantly.

The sunroom varies so that before we set about its garden making, it would be wiser to determine just what kind of room we have. A glassed-in porch with only the heat radiation from the house walls, or a very curtailed addition entered through French doors and with a small radiator, forms an extremely easily managed plant room, though one that will not be prone to bring us any fond illusion of summer prolonged if we try to sit in it through a bitter winter day. It will be little affected by dry living-room atmosphere, and many hardy garden types bloom on happily, as well as the half-tender ones that are unable to withstand the outdoor winter. Saint Brigid anemones are splendid for Christmas bloom in such a room, and may be had over a period of several months.

Most sunrooms are much warmer, and probably the majority maintain the living-room heat. So much may be done to help plants in the sunroom that many of the cool-to-intermediate hothouse ones thrive quite happily. Tile or linoleum-covered floors, and often waterproof walls, make it possible to wet the room down when the air becomes too dry. A wall fountain or small pool also adds moisture to the air, and is not so difficult to install now that we have flexible copper tubing. Even a small aquarium will help to keep the air moist. Glass shelving is to be had, so that several narrow shelves may be placed

SUNROOM GARDENS

*Bringing Summer to your Winter
Rooms*

BY ANDERSON McCULLY



An attractive plant for indoor use is Echeveria weinbergii, whose white flowers spring from a rosette of thick broad leaves (upper left)

A good single variety of the modern Saint Brigid Blue. These anemones give prolific bloom through the winter months, but need a cool room

across the windows for small plants that must be near the glass. The common Japanese bamboo blinds, hung to roll from the bottom, are very practical to curb the sun at any time it becomes too strong.

A bench or long narrow table may be used along the walls for the plants. This is much more practical when built with sides extending a few inches above the top, and still better if covered with zinc and provided with an outlet. Both gravel and peat moss make satisfactory material to set the pots on. If the room is used in the evening, as most rooms are, a few concealed footlights along the shelf edge bring out the beauty of the plants much more clearly. I have seen the trimming from the Christmas tree utilized, but with bulbs of normal color substituted for the colored lights.

A careful framing of the windows in a delicate tracery of living green, and ample foliage background for the blooms to come, are of very great importance in bringing the illusion of the garden to the house. The ferns are very fine, but of course the proper winter house types should be

chosen. The Boston fern, particularly in its plumose forms, *Adiantum cuneatum*, the hardy *Polystichum angulare*, and the brakes (*Pteris*) for smaller ferns, are all satisfactory. The house hollyfern (*Cyrtomium falcatum*), with its stiff, glossy, dark green foliage, is attractive. Fern balls are made of *Davallia bullata*, and are best in a north window or back from the sun. *Alsophila australis*, the Australian treefern, makes a good large indoor plant, but will need a small tub. It does not object to sunshine if it has plenty of water.

The umbrella-sedge (*Cyperus alternifolius*) is also a good foliage plant, particularly if there is a pool or fountain in the room, as it is a sub-aquatic and needs a moist foothold. Many of the smaller bamboos are satisfactory. *Strelitzia reginae*, the bird-of-paradise-flower, is notable for its banana-like leaves a foot in length, while the curious blooms of orange to blue-purple always give winter interest. I have also seen it in pink and carmine. This grows about three feet high, needs good soil, much water, and considerable sun.



The individual blooms of the cactus are unbelievably beautiful. The *Trichocereus spachianus* blooms rather late in the season, but holds its great creamy flowers both day and night

The *Aloe citrus* (right) is a handsome flame-red succulent

The begonias have been outstandingly used for winter house plants, the rex types for foliage with the ferns, the beautiful Gloire de Lorraine for a mass of rosy-pink bloom from October to April, and the tree forms for both bloom and foliage. Repot begonias while they are resting in late spring or early summer.

Green vines also add much to the charm of the background. Wandering-jew (*Tradescantia fluminensis*), *Asparagus sprengeri*, and ivy (*Hedera*) are particularly adaptable



The cape-primrose — *Streptocarpus* — and its hybrid forms are far less used as house plants than they might be

in the sunroom. Many flowering vines are happy in sunny windows. *Cobaea scandens* (plant the seeds edgewise in the ground), morning-glories, and nasturtiums will glorify winter days. There is a rare *Tropaeolum* from Chile with trailing habit and handsome gray-green foliage touched with silver, while the rich blooms of old gold are borne in a glistening sheeting mass. Dormant tubers are planted in a sandy compost in late summer or early fall. It cannot have too much sun to please it, and may be used in hanging baskets, or sheeting over stones in those ambitious sunrooms that essay a miniature rock garden. With walls that tone with its silver-green and deep gold, it would be a glowing substitute for the ivy grown in bracket pots and



stands. *Campanula isophylla* is also used for a trailer and would foil the golden *Tropaeolum* in a room of blue and gold decoration.

For those of you who wish to try your skill, *Clerodendron thomsonae* (*C. balfouri*), with bright scarlet flowers and creamy calyx, is a large vine for a very warm room. Bloom may be had by Easter if the plants are thoroughly soaked in January and the room temperature kept very high. Do not attempt to grow it with 'cool house' plants. Several of the passionflowers can be used in the room that approaches hothouse conditions — if you are skilled. *Pasiflora racemosa* (*P. princeps*) is possibly the most easily handled, and has good red blooms four inches or more across. While the first flowers come in summer, they last well through the fall, and the foliage itself is evergreen. It will need plenty of room, and should be kept well syringed until the flowers come. Manure water throughout the growing season is an aid to bloom. Watch the young growth that it does not become too tangled. After the flowers are over, cut the plant back and dig in a fresh compost of rich quality to replace the old.

In a room of size, real garden effects demand a few large-flowering plants. The oleander (*Nerium*), which is too large for the average window garden, fills a real need in the sunroom, and does not resent a high temperature. Give it fresh soil each year. The sweet olive (*Osmanthus fragrans*) is another large shrub that may be had in bloom most of the winter and spring if repotted after flowering and well rested through the summer months. Begin feeding it in early fall. The white flowers, while small, are deliciously fragrant. The jasmines are relatives, and though smaller, both the white fall-blooming *Jasminum grandiflorum* and

A graceful variety of large-leaved rubber plant (Ficus utilis) is effectively used in this sunny corner of a city apartment, where it grows most satisfactorily in ordinary room temperature

In a room where the temperature does not exceed seventy degrees, cinerarias will flourish



the rambling, spring-blooming, yellow-flowered, ever-green *J. primulinum* may be used. *Cytisus fragrans* is intermediate in size, and has sweetly scented yellow bloom around Easter time. This does better in a little cooler room.

Several of the acacias are particularly fine, good both in foliage and also in the yellow bloom that comes in March and April. The taller *A. pubescens*, with slightly drooping yellow racemes, grows well against a pillar, window, or light wall; while the smaller *A. armata* and *A. drummondii* make compact pot plants of medium size. All the acacias are best in the cooler room. A turfy loam with a little leaf mould and ample water meets their desires.

If the room temperature does not rise above seventy degrees, the skillful may try roses — *Ophelia* responds well. Good also in such a room are cyclamen, the florists' Chinese primroses, cinerarias, petunias, fuchsias, and azaleas. The handsome South African winter-blooming heaths are beautiful through the entire winter in a cool room. *Erica blanda* of glowing carmine blooms all through the fall, while the blush *E. charlesiana* and pink *E. regerminans* are almost continuous throughout the year, though at their best in midwinter. *E. translucens* is a newer introduction of surpassing beauty and long winter bloom, shading from coral to carmine-pink, and forming dense masses of the long tubular bells. They are compactly bushy, with the handsome foliage of the heaths at their very best.

Saint Brigid anemones cannot be (Continued on page 445)

WHY SHOULD THE GARDEN HAVE DESIGN?

I. Some of the Factors, both Practical and Aesthetic, that influence the Design of the Grounds

BY ROSE GREELY

IN the early days of the independence of America, while the traditions of the mother country were still strong, the education of every gentleman included some knowledge of the fine arts, and of architecture. He had not the technical training of a musician, a painter, a sculptor, or an architect, but he had a cultural training which gave him an appreciation of music, painting, and sculpture, and of architecture and landscape architecture as well — the arts of building a house, planning an estate, or laying out a city. To this appreciation we are indebted for much of the beauty of old things that remains with us to-day. Because General Washington knew what a great city should be, and had the vision to foresee its growth, he selected L'Enfant to plan the city of Washington. Jefferson took time from his busy life of politics and farming to plan Monticello and the University of Virginia. For the beauty of old Boston and Salem we are indebted not only to their great architects, like Bulfinch and McIntire, but to the taste of the owners. And likewise wherever the great plantation houses of the South remain, on the Potomac, the James River, or the Eastern Shore of Maryland, we have to thank for their architecture, their magnificent situation, and the beautiful breadth of conception on

which their grounds are laid out, not only the architects by whom many of the more elaborate buildings were designed, but the owners who could themselves appreciate and demand a truly magnificent product.

Children are still given some cultural knowledge of the fine arts in the ordinary schools of to-day. They must have the rudiments of music, they must study drawing and the history of art — but architecture is relegated to a secondary place in the history-of-art course, and the meaning of the words 'landscape architecture' is practically unknown. Yet it is these two arts, in their domestic branches, the making of the house and the making of its garden, which touch the life of the ordinary man most closely. He wants to build a house of his own. He has ideas for the practical arrangement of the inside, perhaps he has some knowledge of construction. But his knowledge of design and of the architectural styles is usually so limited that he has to start a campaign of self-education before he can talk intelligently with his architect. With the interest and requirements of prospective or actual house owners in mind, such magazines as the *House Beautiful* have published from time to time articles of great interest on the designing of the house — articles



In the early days of the nineteenth century a gentleman's education included a knowledge of architecture and landscape architecture. An evidence of this is Mount Vernon, one of the most beautifully laid-out estates in America

THE WRONG WAY

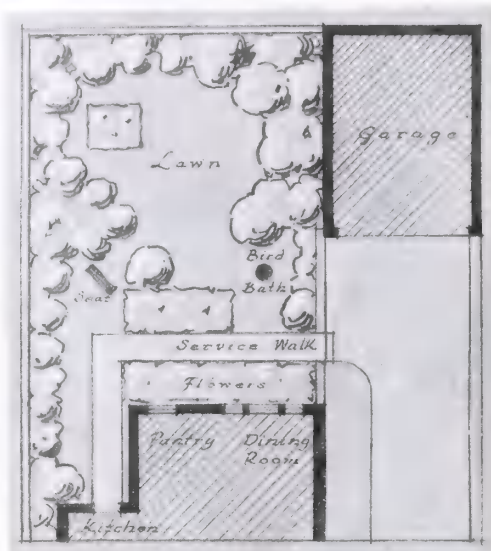


Fig. 1. The city back yard badly designed

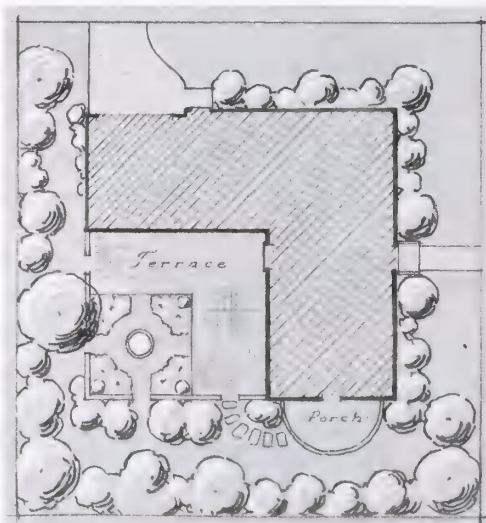


Fig. 2. Large city house on a corner showing garden out of scale

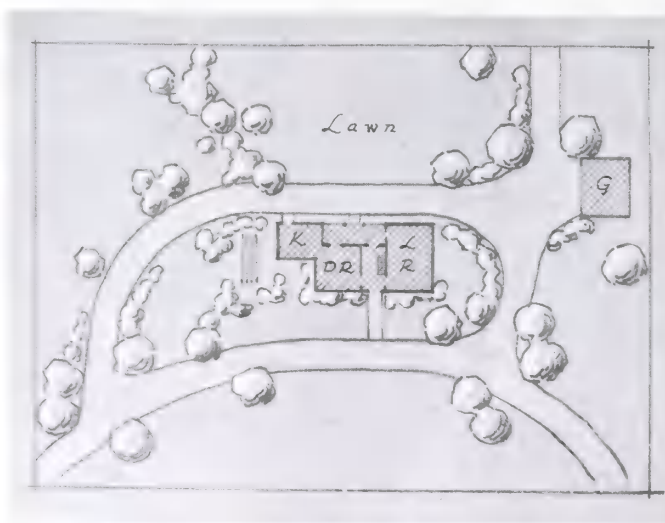


Fig. 3. Suburban lot with drives badly cutting the grounds

Overlooking the beauty and orderliness of formality, the amateur gardener is apt to lay out a garden not unlike that in Figure 1, where a bird bath, a seat, and other features have no logical relation to each other or to the structure. Here too the service walk is interposed between house and lawn. These undesirable features are all eliminated in Figure 1a on the opposite page

It takes a trained eye also to realize the disparity in scale between the house and garden in Figure 2, where a large city house is given a tiny cottage garden. In the redesigning of this lot seen in Figure 2a, the garden takes its proper place and an adequate terrace is added

which give the information on architectural styles that the owner requires to make, with the help of his architect, an intelligent decision as to what he wants and what he actually can have. Most of these articles deal with the house alone, ignoring or dismissing with a few words the part played by the surroundings of the house. It is this subject, the design of the whole place from the point of view of landscape architecture, which is to be dealt with in this series of articles.

For the last hundred years, since the development of the 'informal landscape style' in England in the early eighteenth century, there has been too much interest among garden lovers in horticultural specimens and too little interest in the larger question of design. With the more frequent use of airplanes and of photographs from the air, the layman is getting a better conception of the whole problem. In air photographs of country estates, lines pleasant and unpleasant in its plan are brought startlingly into view. The mass of the house, the size and proportions of the terrace, the sweep of the lawn, the line of the road, and the details of the garden are all apparent even to the untrained eye, which can see, for the first time perhaps, that the grounds are well or badly designed. What the owner often does not realize is that he sees the same things from the ground without perceiving them. If the proportions of a garden are bad, the fact is more easily visible from the air than from the ground, but even when standing in the garden one may be conscious, without analyzing it, of an unpleasant impression. The best way to avoid this is to design the garden or the estate completely before putting any of it into effect. It can be designed on the ground by the expensive method of trial and error, but it is far cheaper and more satisfactory to design first on paper.

Landscape design is a matter of composition. Designing an estate is like painting a series of pictures, except that the pictures of the landscape architect are in three dimensions and are seen from many points of view, so that one must be careful of the composition, not from one place, but from everywhere that the observer may walk. But in one important respect the composition of an estate differs from the composition of a picture. Unlike a work of fine art, an estate is designed primarily for use, and it fails in design if each part of it does not answer the purpose for which it was intended. It is necessary to make a detailed

study of the use to which the ground is to be put before studying the design from the point of view of abstract beauty.

Each individual landscape problem differs from all others, but there are three fundamental considerations which are common to all: the development of the approach, the service areas, and the part of the grounds reserved for pleasure. The roads must be well designed not only for beauty of line but to carry the estimated amount of traffic, the entrance turns must be easy for large cars, the parking space adequate. The service entrance, the garage court, and the laundry yard all must fulfill their functions and yet be so subordinated that they will be inconspicuous from the front of the house and from the garden side. The garden must be planned for use as well as for appearance: the trees placed not only for beauty of mass but for the shade which they will cast at the time of day when the garden is in use; the hedges planted not only for beauty of line but for the shelter which they will give to the flower garden or to a long sunny walk; the lawns planned not only for beauty of space, color, and texture, and as a foreground for flowers, but for games and for a place to sit under the trees.

In addition to these general principles, the problem is made intricate by practical requirements which differ in each case. The most important of these are the requirements of the individual family. On what scale do they live, what are their personal preferences, and what can they afford to spend for the maintenance of the grounds? They may lead a formal life with elaborate entertainments which require the setting of a stately garden, or a simple life with children playing on the lawn. They may want tennis courts, putting greens, play apparatus, a rose garden, or seed beds for hybridizing irises. They may plan to employ several gardeners or to do most of the work themselves. They may have a definite idea as to what they can maintain, or they may need a guiding hand to keep them from attempting too much and ending with that distressing result — a badly kept garden.

Although these practical considerations must be kept always in mind, for the proper planning of an estate they are no more important than the abstract principles of design. Some knowledge of design should be part of the mental equipment of every garden owner, whether his garden is the fabric of his own brain and hands or has been made for him by experts. Every gardener realizes that a knowledge of horticulture is important in the making of a garden, and in most gardens made by amateurs the horticultural requirements of the plants are carefully considered. But the (Continued on page 444)

It is easier to see perhaps, at least on paper, the absurdity of the arrangement of drives in Figure 3, where the garage is at the greatest distance from the service end of the house and an unnecessary secondary drive separates lawn from house. In the redesigned lot (Figure 3a) notice the increased amount of pleasure area and the logical assembling of service units — garage, clothes yard, and Y-turn. Design for maximum use is of primary importance

THE RIGHT WAY

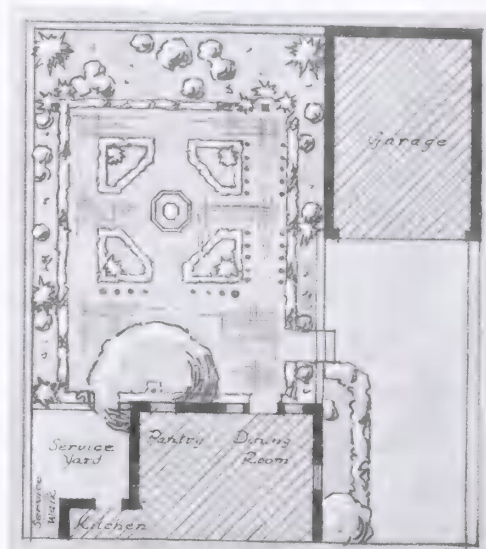


Fig. 1a. The same city back yard shown on the opposite page, given order and definition

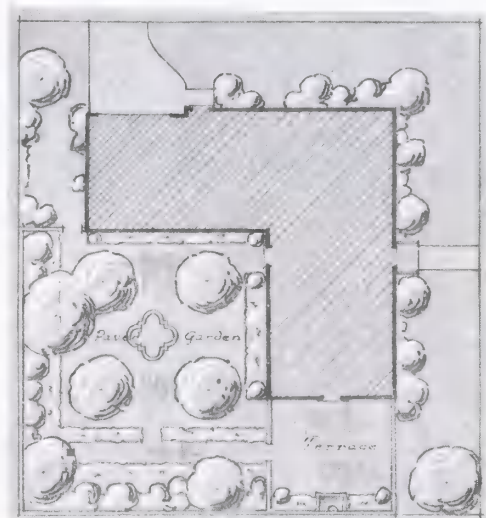


Fig. 2a. Same city house pictured on opposite page, showing garden redesigned to take its place in proper relation to the house

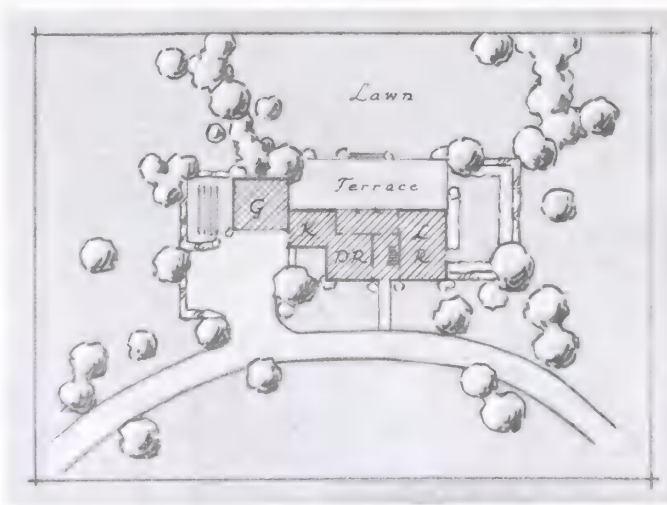


Fig. 3a. Same suburban lot as shown on opposite page, with drives replanned

Photograph by Paul J. Winter



To the city dweller a terrace means not only an extra room, but a transplanted bit of country which helps to make city life bearable during the summer months

BEYOND A STRIPED AWNING

*The Apartment of Miss Anne Colman and
Miss Sally F. Shaw*

BY DOROTHY M. POWER

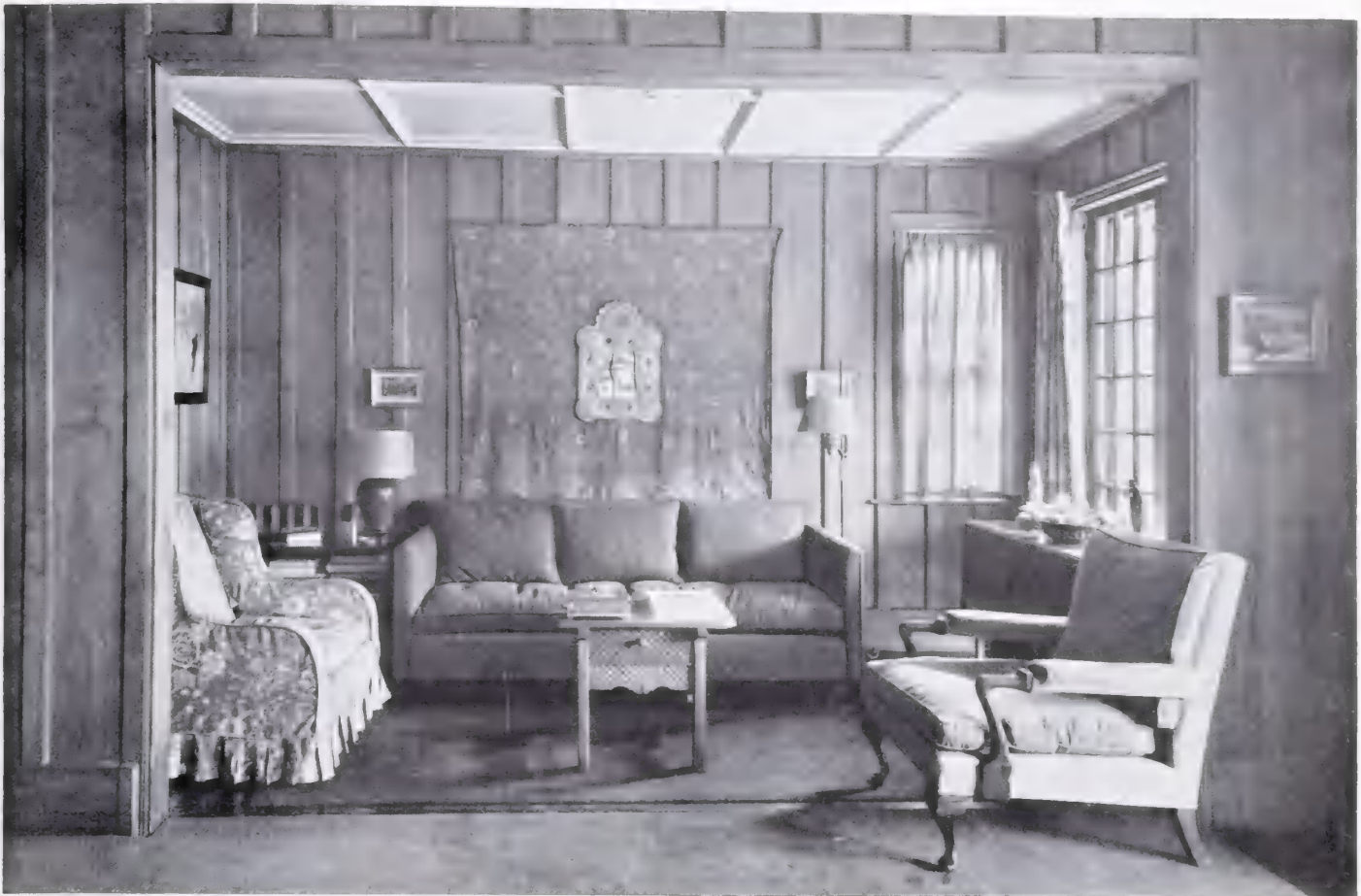
THE word 'terrace' conjures up all sorts of delightful pictures. To some it means faded orange bricks, laid herringbone style, overlooking a garden where one may watch the procession of flowers in their season; to others it may mean a broad, flat expanse of flagstones or grass — an ideal spot for gay chairs and umbrellas, where, on a quiet summer afternoon, one may pause to enjoy finely clipped rolling lawns of even velvety greenness; but to the city dweller, hedged in as he so often is by brick walls, it spells something entirely different. It means often the equivalent of another room, but most important of all it means a bit of the out-of-doors, a transplanted portion of the country — tiny, to be sure, but by such tokens as a

trickle of water in the wall fountain, a few potted ivies, or a smart little hemlock hedge is a hectic city life made bearable in summer.

Apartments may abound in huge closets, may boast of all outside windows, may be in quiet surroundings, may be cool in summer and snug in winter, may have several fireplaces and impressive entrances, but all these advantages, recited ever so glibly by the realtor, fade into dim nothingness when compared to the presence of a terrace. No dining-room? What of it? Walk up two flights of stairs? Easy! Queer ceilings? They do not matter.

Boston's Beacon Hill has literally hundreds of attractive apartments, many unique back-yard gardens, a few roof gardens, and still fewer terraces. These famous old houses, designed and built for the most part for winter dwellings, offer few opportunities for even a bit of out-of-doors. So it was difficult to believe when I heard that two friends had actually acquired for their own an attractive apartment in the best Hill section — with a terrace!

The search for this answer to their dreams is another story: the tramp from place to place on sultry August days, endless telephoning and following up the tip from the friend's sister's aunt, wrangling with the renting agent, and struggling with painters; for apartments and terraces, even on Beacon Hill, are not found all nicely browned, ready to serve on the proverbial silver platter on the first of October.



The alcoved living-room stretches the length of the terrace and has three French doors opening on to it. The skillful assembling of unrelated but harmonious pieces of furniture gives this room a special charm, and the alcove above is an interesting study in balance



Early in the fall, I had seen the awning go up — a gay affair, tomato-red and yellow stripes. It was not until a late spring afternoon, however, that I finally had the pleasure of seeing what was behind it.

An alcoved living-room stretches the length of the terrace and has three French doors opening on to it. This room is not large, but is cleverly arranged to give several inviting sitting groups: comfortable pieces of furniture which are — best of all to my mind — not in period style, but just a skillful assembling of beautiful and useful pieces, small in scale and the results of several interesting trips. The accompanying photographs tell their story very well. The fireplace group shows a small sofa in crimson velvet and a useful end table, facing a French chair in old red toile and a useful end table, facing a French chair in old red toile on a creamy ground. The old painted chest between two of the French doors leading to the terrace was acquired during a trip into Mexico. That they waited weeks for this, only to have it delivered keyless and *locked*, makes it no less treasured now.

The over-fireplace decoration consists of a series of Japanese prints picked up in Paris — delicate in color and tracing, and quite perfect here against the plain brown paneled wall.

The alcove group is a study in balance, and very cleverly the largest piece of furniture, the three-cushioned couch, is upholstered in wood-colored wool to blend into the wall color. The faded old hand-woven hanging softens the wall directly behind it, and reflects in weave the punched pattern of the painted tin mirror — also Mexican.

The curtains furnish the color scheme for both living-room and terrace. These are of hand-blocked linen with a blue background on which are clusters of yellow and red garden flowers caught with a bowknot of gold. These colors have been pulled out of the curtains and deftly arranged in varying proportions about the room. Lamps in correct positions, books and magazines easy of access, enough small tables for the tea things and what not, all make this an exceedingly livable room. This living-room serves also as a dining-room, and there are, in addition, a kitchen of generous size, two bedrooms and bath, and an unusual number of closets. A large light well with glass roof and plain walls, conveniently next to the hall, offers a constant stimulus to the imagination, for it seems to be but waiting to be converted into a gay breakfast-room. But this is merely a promise of the future.

The two owners of the apartment are both decorators, with a real flair for making homes for others as well as for themselves. If you could see it all as I did, with the last long rays of the sun finding their way under the scalloped awning into the room, and sip tea from pale yellow cups amid the faint fragrance of long sprays of mimosa, meanwhile watching the sun duck out of sight, the curtains drawn, and the fireplace come to life with its neat little fire of cannel coal, you would realize, too, that mere words can never convey the picture of the snug comfort that reigns here beyond the striped awning.



Lamps in correct positions, conveniently placed small tables with books and magazines easy of access, make this an exceedingly livable room

Photographs by William M. Clarke



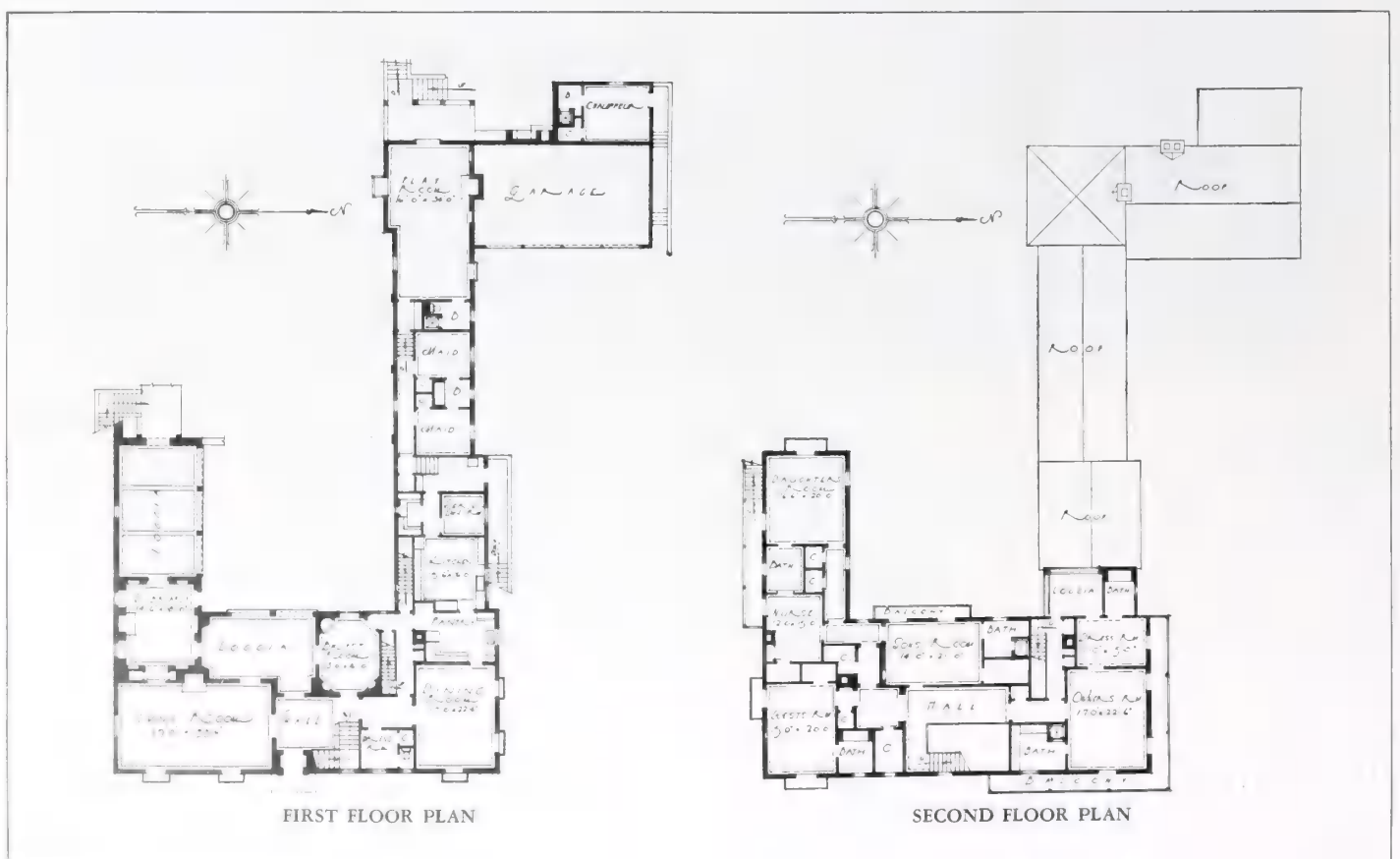
A GROUP OF CALIFORNIA HOUSES

GORDON B. KAUFMANN, ARCHITECT

This severely simple entrance is softened by the use of potted trees and plants, while the iron lantern and grille work contrast agreeably with cream-colored walls. The house of Mr. and Mrs. Paul Helms at Bel-Air



The exterior of the Helms house is of cream-colored stucco with jade-green shutters and roof of handmade Italian tiles. The plan is perfectly adapted to a warm climate, providing generous loggias and cross draughts for all the main rooms

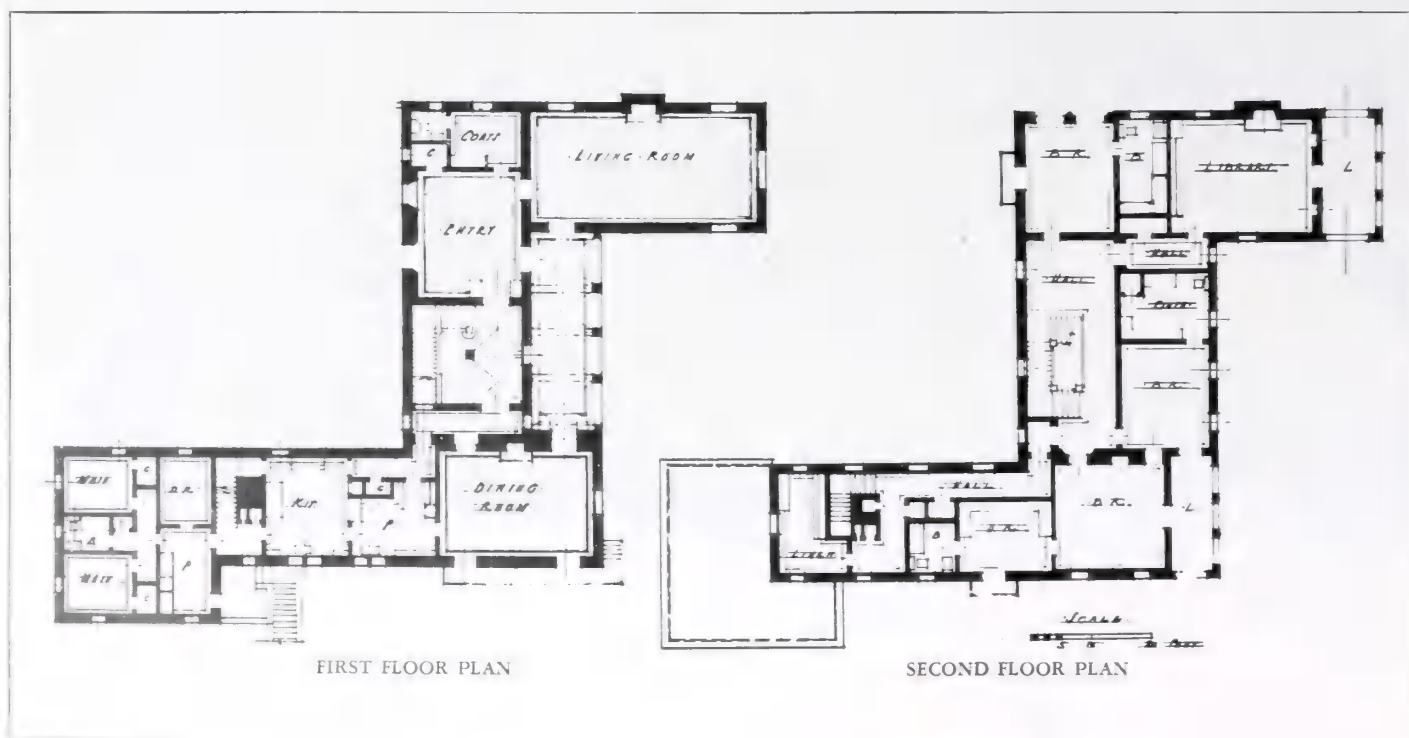




Arched loggias overlook this charming patio of the Helms house with its oblong pool where waterlilies float. Potted plants and brilliant tiles which adorn the walls and steps add gay notes of color



Natural stone trim was here used with walls of stone-tile, plastered and tinted a soft pink, to create this house of modified Italian character designed for Mr. and Mrs. F. G. Adamson in Pasadena. The flagged forecourt with large pool surrounded by potted plants is an interesting feature

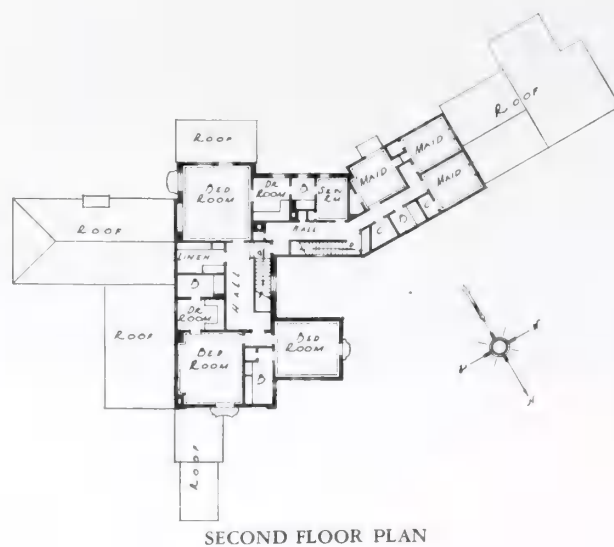
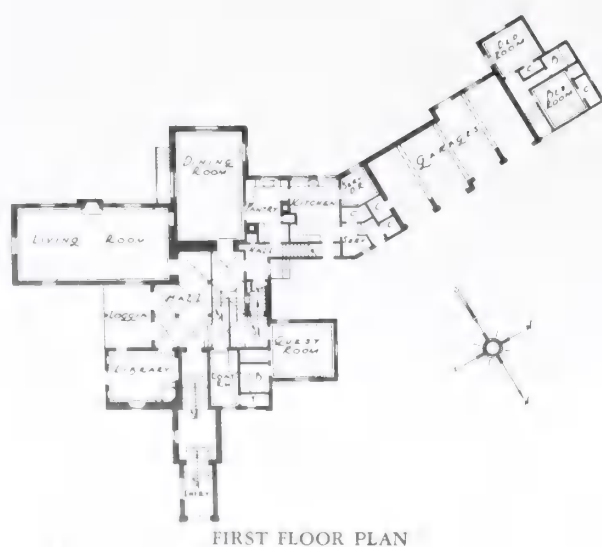




In the rear of the Adamson house is this very lovely arched loggia opening on a flagged patio that is dominated by a small figure standing in the centre of an octagonal pool



This rambling house, whose plan is unusually original yet entirely logical, was awarded honorable mention in our Third Annual Small-House Competition. The exterior is of stucco tinted a soft shell pink, with shutters painted jade green, ironwork painted light blue, and roof of handmade Italian tiles. The house of Mr. and Mrs. W. I. Bishop, Bel-Air



MODERN HEATING MINDS ITSELF!

*More and more is the Heating of the House
becoming Automatic*

BY CATHERINE WOOLLEY

WHETHER she is a busy housewife or a bridge-playing lady of leisure, the modern woman begrudges the time she spends in catering to a heating plant. But there are so many ways now of throwing off this burden that slight excuse remains for its bearing down on shoulders never meant for a fireman's labor.

In discussing modern methods, let us divide heating systems into four groups according to fuel—coal, oil, gas, and electricity.

Thermostat Keeps Watch

The inexpensiveness of a coal-burning plant is somewhat overbalanced by its demands for attention. However, devices are available to make a coal boiler semi-automatic. First among these is the thermostat, which controls the system to the extent of stimulating or checking.

Most familiar is the type of thermostat that hangs on the wall, connected with a clock and the heating system. Its location must be chosen with great care—not near an outside door, where cold air will set it in operation when the door is opened, or too close to a window or radiator. The relative position of pipes must be considered. A heating engineer should always be consulted in determining the best location, for if the thermostat does not function properly the best heating system cannot give maximum efficiency.

A regular winding time for the clock should be chosen, preferably in the middle of the week so that over-Sunday relaxation will not interfere. Some thermostats are even provided with an automatic all-electric clock which needs no winding.

The thermostat goes on the job an hour before rising time, automatically raising the temperature as you desire. When a member of the family goes down to the basement,—after breakfast in a comfortable room,—he needs only to shake down the fire and put in coal. The thermostat keeps a level temperature all day. Even in very cold weather the number of trips to the basement is considerably lessened. At night the temperature automatically goes to the degree you have designated for sleeping.

There is a new device for use on two-pipe steam, vapor, or vacuum systems which regulates the temperature of each room independently of every other.

For example, it is usually desirable to keep bedrooms cooler than the rest of the house, while a room occupied

by an elderly person or invalid may need higher temperature. The children's playroom requires a still different degree, while the bathroom may be kept very warm.

The device is attached to the radiator, and the indicator is set by hand at the position of greatest comfort. Then the room temperature will not vary, provided enough pressure is kept in the boiler. This control also tends to eliminate cold floors and excessive heat at the ceiling.

If you have a hot-water system but no thermostat, you can lessen the attention required by attaching a damper regulator to the boiler. This keeps the temperature nearly at constant level, as long as there is coal in the fire box, by automatically opening and closing the drafts. It eliminates the periods of overheating and underheating usual with a hot-water heating system. Incidentally, if there is a thermostat in the house, a damper regulator should be hooked up with it.

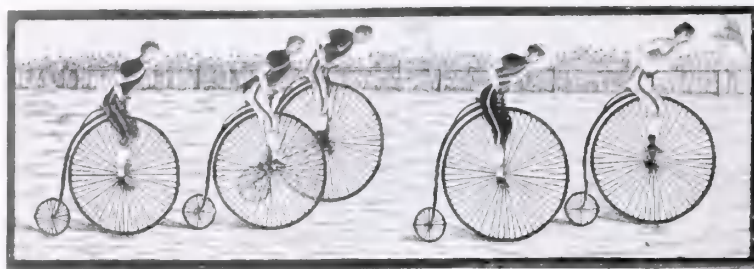
Automatic Stoker a Boon

So far we have considered only temperature control of semi-automatic heating. The work of firing a coal boiler can be lessened by an automatic stoker, which is driven by an electric motor regulated in turn by a thermostat. Enough coal is placed in the hopper of the stoker to last twenty-four hours in ordinary weather, and this fuel moves into the boiler by forced underfeeding, as the thermostat dictates.

Because the coal is added gradually, a smaller-sized, cheaper grade can be burned. There are fewer ashes, owing to better combustion, and some stokers automatically remove these to ash cans. A uniform heat is obtained, and trips to the basement for firing are largely eliminated during the day. Care should be taken to buy from a nationally known manufacturer, to secure the service made necessary by moving machinery.

The so-called magazine boiler also feeds the fire automatically, but from a storage chamber or magazine, above the firepot in the boiler itself. A thermostat regulates the flow of coal down the sloping grate. Here, too, the cheaper grades can be used, and enough coal is stored in the magazine to minimize firing to once in twenty-four hours in average weather. The generous pit permits the accumulation of ashes, and some magazine boilers have a spray which dampens them, making their removal easier and cleaner.

(Continued on page 441)



OLD PICTURES WOVEN IN SILK

Another Victorian Revival giving a new Interest to the Collector

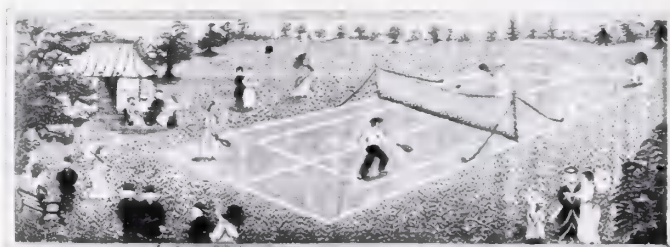
BY S. SMITH

IN this busy commercialized age, when collecting has developed so furiously and on so extensive a scale that it is scarcely a pastime, a hobby for moments of leisure, a delight for people of moderate means, there remains happily an unexplored field of charm and interest for the born collector, for the genuine lover of art and the seeker after the treasures of the past. Snuffboxes, old pewter, first editions, brasses, and other such things, the collecting of which formerly gave a new and vigorous interest in life to many, have now become practically impossible, except to the wealthy and to museums. But few persons have as yet felt the fascination and the lure of collecting 'silk pictures.' A product apparently of the Early and Mid-Victorian periods, they seem now almost forgotten. Forgotten they may be, but to those who know them, or possess them, their charm and attractiveness survive with a mysterious tenacity. Although there is as yet no competitive struggle in collecting them, no demand for them to meet modern decorative purposes for the modern small

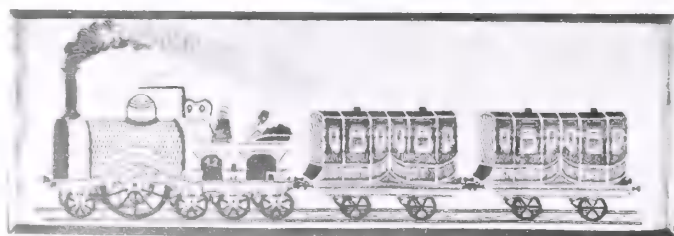
apartments, yet as one pokes about the small antique shops of England where 'silk Pictures' can only be found, one notices a real and intense unwillingness on the part of the proprietors to part with these interesting and delicate survivals of an age which means Dickens, Thackeray, and Trollope to most of us.

'Silk pictures? Why, I never heard of any such thing!' almost everyone will exclaim. Upon second thought, perhaps, such a person is likely to correct himself and mention the scenes and landscapes in Chinese embroideries. But the silk pictures which I know, love, and collect are not Chinese. Chinese embroidered landscapes may have given the impetus to their production and manufacture, but they are English, genuinely English, in subject, spirit, and workmanship. There is only one source for them, and that is the ancient city of Coventry.

Here, in Coventry, is a century-old firm, that of Thomas Stevens, which in the early years of the nineteenth century manufactured a line of ribbon book (Continued on page 438)



These pictures, which first made their appearance in the early days of Victoria's reign, fall into definite series, the stagecoach, above, and the new steam engine, below, representing objects of contemporary interest, and the others on this page popular sports. These pictures are bright and fresh in color, graphic in delineation, and full of life. The earliest ones are mounted on a delicate green board that fades to gray and have the firm's label on the back, which is now a guarantee of genuineness



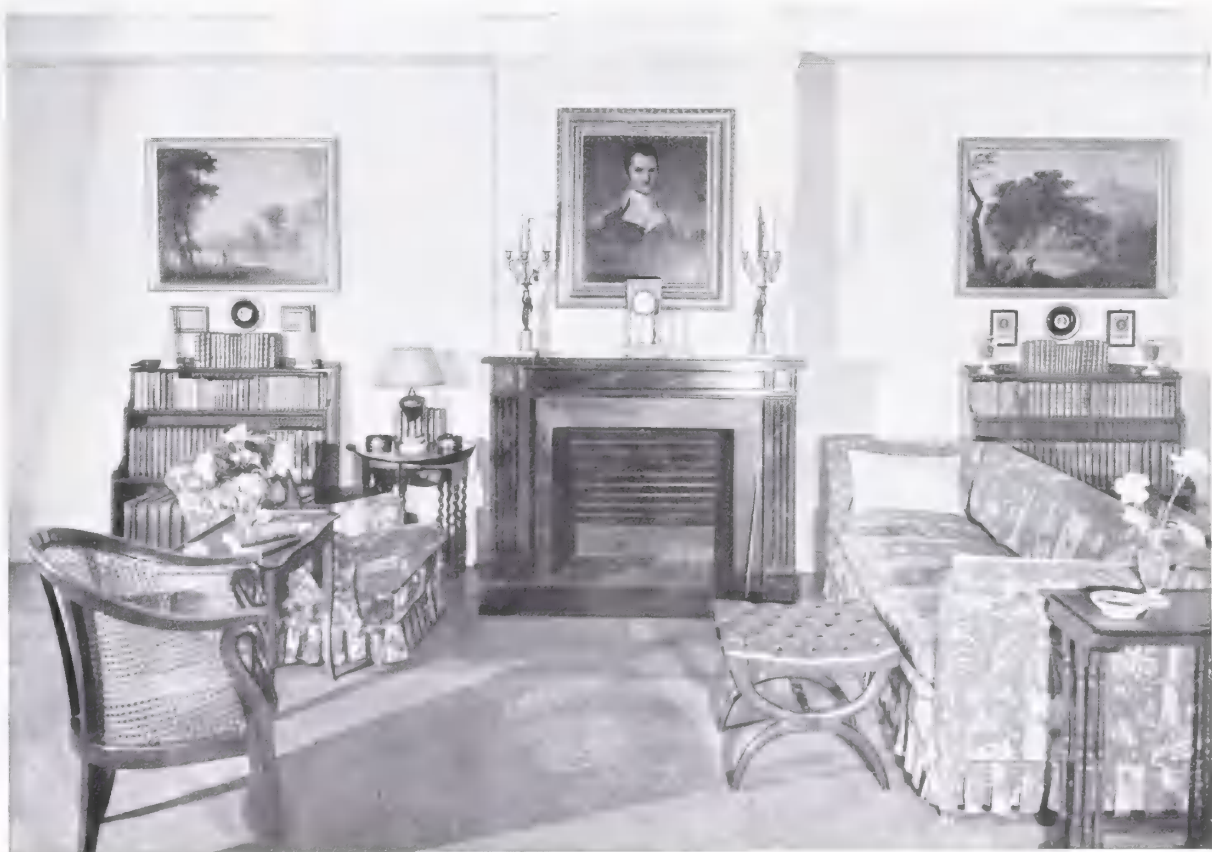
IN BLUE-GREEN, BROWN, AND WHITE

McMILLEN, INC., DECORATORS

Photographs by Carl Klein Studios



In this restful New York living-room, twentieth-century comfort and nineteenth-century charm have been skillfully blended. Pictures selected with discrimination hang against the walls of old white, and the simply but formally draped windows are curtained with blue-green damask. This color, combined with tobacco brown, also appears in the linen chair coverings. Additional notes of color are found in two armchairs upholstered in old red, lamps with antique red glass bases, and a bench covered with jade-green leather. The apartment of Mrs. Eugene Adams Yates



Antiques



by

Nancy Cooper

*Keen Execrations on this Plate inscribed
Shall reach a JUDGE who never can be bribed. — From 'Bloody Massacre'*

American Prints of the Revolutionary Period

THE immense popular interest aroused during the past year by the exhibition of prints relating to early American history from the Mabel Brady Garvan collection, shown from December until May at the Library of Congress, and during the summer months at the Metropolitan Museum, is resulting this season in a marked increase of activity in the buying and selling of American prints all over the country. After a period of time during which practically the only group of American prints known to the general public were the lithographs of Currier and Ives, the earlier and far more interesting work of American print makers of the eighteenth and early nineteenth centuries is coming popularly into its own.

It has recently been my privilege to spend some time in the study of a remarkable group of prints of the Revolutionary period, from the well-known collection of Mr. Valentine Hollingsworth of Boston. A glance at the accompanying reproductions will serve to give some idea of the charm and wide range

Courtesy of Mrs. John Ames



Fig. 1. A mezzotint by Peter Pelham of the Rev. Mr. William Cooper, now in the Old Manse at Concord, Massachusetts

of interest offered by these few surviving examples of the work of America's patriot engravers during the troublous times preceding and immediately following the War, when the first concern of every American citizen, were he artisan or artist, was for the needs of the nation struggling through it into being. It has been remarked that American prints of this period are artistically about on a par with those of England in the years preceding the defeat of the Spanish Armada — on which theme one might be

Figs. 2-11 Courtesy of Mr. Valentine Hollingsworth



Fig. 2. An early stipple engraving of Washington by an unknown artist. This is the only copy of this print known

tempted to dwell at the expense of any discussion of the prints themselves.

In order to have any clear understanding of these, it is of course necessary to know something of the methods employed in making them. Fortunately for the beginner, this is not difficult, since comparatively few processes were in use in this country during the period under discussion. Leaving out of consideration for the moment the processes of wood cutting and engraving, few examples of which have great interest for the collector, these fall roughly under the following heads — line engraving, stipple engraving, mezzotinting, etching, and aquatinting. While it would be absurd to attempt any adequate analysis of these processes here, a word about

the chief characteristics of each may not be out of place.

Line engraving is a method of cutting the lines of a design into a soft copper plate with a pointed tool called a graver. Ink is then rubbed into the incised lines and the surface of the plate wiped clean, after which the print is pulled by laying a dampened paper over the plate and forcing both through a rolling press.

A stipple engraving is simply an engraving in which the design is made with dots instead of lines.

The art of mezzotinting was first practised in this country by Peter Pelham (1684-1751), who settled in Boston about 1726, and whose portraits of personages in and about that town are among the rarest and most highly prized of the collector's 'finds.' A mezzotint by Pelham of 'The Rev. Mr. William Cooper



Fig. 3. A copy of Revere's 'Bloody Massacre' engraved by Jonathan Mulliken, a watch and clock maker of Newburyport, some time before 1782

of Boston in New England,' dated 1743, from a painting by Smybert, is illustrated in Figure 1.

In such a print, neither lines nor acid have been used. The effect is gained instead by a series of light and dark tones, obtained by scraping to varying degrees of smoothness the surface of a plate which has been

previously roughened or 'burred' to give a velvety-black impression. The process, properly handled, may be made to give the utmost variety of richness and effect. Printing is done in general in the same way as in engraving.

In etching, the plate is covered with a soft 'ground,' usually of a hard wax, through which the design is cut with a needle to expose the copper underneath. The plate is



then given an acid bath which bites into the copper along the lines exposed by the needle. Lighter parts of the design are then 'stopped out' with varnish and the acid again applied, a process which is often repeated several times before the deepest shadows have been etched upon the plate. In dry-point etching no acid is used, the work being done entirely with the needle.

An aquatint is a form of etching built up, like the mezzotint, of tones instead of lines, produced by biting a copper or zinc plate to varying depths according to the degree of light and shade desired. A ground of finely powdered resin is fixed to the plate by heat, the design drawn, and the acid applied and reapplied with successive 'stoppings-out' of parts of the design, until the desired effect is obtained. An aquatint has a more translucent quality than a mezzotint, and

Figs. 4 and 5. At the left is a portrait print of Washington by Amos Doolittle, framed by the arms of the thirteen states, and at the right 'An Exact View of the Late Battle at Charlestown,' engraved by Bernard Romans



its dark tones are richer and more velvety.

Study of the accompanying illustrations will show that by far the greater number of American prints of the period under consideration were simple line engravings. Many of the early American engravers were currency engravers, and it is to their skill in this capacity that the distinctive quality of many early American prints is due. An interesting example of early stipple engraving by an unknown artist is shown in Figure 2. This fine little study of the Father of his Country is, I believe, one of two copies known.

Amos Doolittle, engraver of the famous four views of the Battle of Lexington and Concord, has sometimes been credited with having produced the first American historical engravings. But Bernard Romans's engraving, 'An Exact View of the Late Battle at Charlestown' (see Figure 5), published in Philadelphia about three months after the Battle of Bunker Hill, and Revere's famous 'Bloody Massacre perpetrated in King Street Boston on March 5th 1770' (Figure 3), both antedate his work. The former view, one of the rarest and certainly one of the most delightful of the group, was also engraved by Robert Aitkin for the *Pennsylvania Magazine*. A quaint portrait print by Doolittle of Washington, dated 1794, framed in a suitably patriotic manner by the arms of

the United States and of the thirteen states, is shown in Figure 4. The Concord and Lexington prints are believed to have been made some months after the occurrence of the fight on April 19, 1775.

A complete account of the history of Revere's 'Bloody Massacre' would fill much more than the space allotted for this article. While not the rarest of early American prints, it is certainly the most famous, and has been most often copied. 'Revere's service to the budding nation in the publication of the "Boston Massacre" print was far more important than his midnight ride,' says Carl W. Dreppard in his *Early American Prints*. Time and again it served as patriotic propaganda, and has reappeared at every national and local celebration of the anniversary of the event it commemorates until its lines are as familiar to every American school-boy as the portrait of Washington himself.

The Hollingsworth collection contains three copies of this print—an original Revere, a hand-colored copy by Jonathan Mulliken of Newburyport, and one in black and white by an English engraver. It is the second which, for its greater rarity, has been reproduced here. (See Figure 3.) Mulliken was a watch and clock maker who was in business in Newburyport between the years 1774 and 1782. His (Continued on page 443)



Figs. 6 and 7. Two of the rarest and best of the 'Prospects' by Revere are 'A Westerly View of the Colleges in Cambridge, New England' (left) and 'A View of Part of the Town of Boston in New England and British Ships of War Landing Their Troops, 1768'

PLEASE TELL ME . . .

Q. We have had trouble with black streaks washing down the house wall from an oxidized-copper shingled roof on our entrance porch. As we expect to have the house painted next week, we should like to eliminate this trouble and should appreciate any advice you may be able to give us.

A. We quote the following from a letter from the Chase Brass & Copper Co., Inc.: 'We are informed that considerable work has been done on this problem and find that the best paint to use to overcome this condition is one that has a lead base. Zinc-base paints and those that contain lithopone stain much more rapidly and darker than lead. There is one objection to the latter, and that is that it has a tendency to chalk. This is much more noticeable near the shore than it is inland. We also found that there are a few types of outside white paint on the market which contain gums that not only give a gloss to the paint but also resist the staining effect from copper drip.'

Lithopone paints are seldom, if ever, used for exterior painting, however, and it is our opinion that if the gutters and downspouts on your house are of proper size and properly installed, they should do away with rain water running down the house walls. We assume that your house is to be repainted with a good grade of lead and oil paint; therefore the most effective remedy is to keep the water from running down the walls by installing proper gutters and conductors.

Q. Is there any trick to laying a simple brick pavement, such as is often seen in illustrations? We long to pave our dooryard garden, but we are suspicious of anything that *looks* too simple! We must build it ourselves, and we should greatly appreciate just a hint from you.

A. We think the garden walk of the type you have in mind is probably laid on sand. This method gives a more informal walk than one laid in cement mortar, although it has a tendency to shift slightly with frost and does not remain perfectly even. It has the advantage, however, of enabling one to plant grass and tiny plants between the bricks, thus carrying out the informal character. We suggest the following method of laying a brick walk on a sand cushion:—

Excavate deep enough to lay 6" of cinders, topping with a 1" cushion of sand. Lay the brick on top flat, filling between them with sand.

Q. Will you please tell me why otherwise strong larkspur should become blighted and black at the tip as soon

as the flower bud begins to grow? Also will you please tell me how both to avoid and to cure this tendency?

A. Your Delphinium is apparently suffering from black rot. Cut off and burn the affected parts as you have already done. As this is a fungous disease, it needs vigilance to eradicate it. It is well to spray the foliage and soil about the plant with Bordeaux mixture after you have destroyed the blackened parts, and repeat occasionally through the growing season.

As a matter of prevention, cut off the stalks in the fall and burn them, again spraying the ground and the crown of the plant before the winter covering is put on. In the spring, work some bone meal and wood ashes around each plant and start to spray with Bordeaux as soon as the foliage really shows, continuing every two to three weeks. Be sure that the spray reaches the underside of the leaves as well.

Q. I am attempting to carry out your suggestions in redecorating my living-room, but have encountered a small difficulty. You suggested homespun for my day-bed cover with piping of rust or green. Should the cover be made perfectly plain or should the front be made with a pleated ruffle? Should the piping be used just where the top and front are joined, or should I put a row of piping somewhere near the bottom, too?

A. The slip cover for your day bed may be plain on top with plain boxed sides, in which case the piping follows the seam around the top and down the four corners; or it may be plain on top with a box-pleated flounce from the seam line which will just clear the floor. The piping here would be only around the top. A row of binding the same color, which comes already made to sew on, could well be used around the bottom. It is available in $\frac{1}{2}$ " width and $1\frac{1}{2}$ " width.

Q. I have two large windows and then a group of three windows. This large window *cannot* be covered up, for the view is worth seeing. Yet the window at the other end of the room has to be covered for privacy. Should the curtains, which will be of horizontally striped voile, be tied back or fall straight, and should they have a heading at the top? In hanging curtains just at the sides does one leave long stretches of curtain rod showing?

A. Horizontally striped voile curtains should be hung in the simplest possible way—that is, inside the trim, next to the glass, hanging straight and just clearing

EACH MONTH we shall publish on this page answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply.

the window sill. Where you wish the view, they may be pushed back, and at the other window they may be kept drawn across the glass—this is perfectly permissible. Cut off the front selvage and make two turnings of equal depth ($1\frac{1}{4}$ ") down the front and across the bottom, squaring the corners. At the top, make a double turning, since the voile may shrink with laundering. Make a run of 1" and a heading of 1". Use the simplest $\frac{3}{8}$ " brass rods.

Q. I have a lovely old walnut (cord) day bed. The people here who 'do over' pieces want to make a box mattress for it that will fit down inside and come up and over the edge, covering it with linen or cretonne of some kind. I think that would make it lose all its original character. My idea is to have flat springs put in the bottom and have a dark-covered mattress over it for day use, and covers added at night. Can you suggest a better way if my idea is wrong?

A. I understand your problem about the day bed, as I have recently had to work out a similar problem for myself. The plan suggested by your dealer will, I believe, make much too high a bed either for comfort or for beauty. My own plan was to have a special set of iron brackets which are so bent as to allow the springs to fall below the level of the bed rail and bring the mattress about level with its top. Both springs and mattress can be covered with linen as you suggest, and will in any case be covered by the bedding. Your own suggestion is, I think, an equally good one, except for the added comfort which a box spring undeniably contributes. For a day bed, this factor would be less important than for a night bed.

Q. I have some varnished chairs which I should like to paint. Must the varnish be removed first?

A. In order to have a good paint job, it is first necessary to remove any existing varnish. Paint over varnish seldom gives a satisfactory wearing surface.



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TENDENCIES IN RUG STYLES

[Continued from page 400]

form. The colors of the upholstery reflect and express the same character. The sofa and an overstuffed chair are in blue velvet; a two-seated sofa and the armchair by the table are in soft brown brocade with a pattern in green and coral. Straight chairs are painted black and have coral-colored velvet seat cushions.

Figure 1 is another bit of richness with green walls and crimson damask hangings. The rug has a greenish-gray background with the design in reds, golds, tans, and greens. The chair at the left is dark brown, painted and decorated—with gold-colored seat. The Chippendale armchair at the right is covered with green brocade with soft rose and tan pattern.

Figure 2 shows the marked contrast that is suitable with the simpler and heavier types of furniture. All of the contrasts are sharper. The walls are rough plaster. The woodwork is oak, thus establishing immediately a strong emphasis. The floor is slate. The big chair is covered in coppery red leather. The sofa has strong notes of green and red in the pattern. The simple curtains are pinkish orange—and the rug carries the thread of design consistency by having a dark green background with pattern in reds, greens, and tans. Color is really inseparable from pattern, as can be seen easily by looking at these illustrations. And of that we shall speak at length in the next article.

QUITE as important as the selection of the rug colors for consistency with the other furnishings is the selection of the rug colors for balance with walls, curtains, and upholstery. The problem is really largely concerned with pattern; but I shall try to discuss some of the other aspects in this article, leaving the greater part of the pattern story for next time.

In any room, a large part of its restfulness depends upon the degree of balance between rug, walls, and curtains. No amount of juggling and fussing with other elements ever compensates for the lack of fine adjustment between these three background notes. When the rug stays down on the floor, when the walls stay back from the furniture and feel subordinate to both curtain accent and floor, and when the curtains are bold enough to hold their own between these two elements,—and not overpower the furniture,—the chances are that we have a satisfactory balance and a restful room. The rug may be lighter or darker than the wall; the curtains may be lighter or darker than the wall; the curtains may be lighter or darker than the rug—these points alone have nothing to do with the principle underlying the successful solution of the problem. The real point

lies in the balance—in putting each element in its place in relation to the entire room composition.

Three factors must be considered always. First, there is the question of light and dark. Which shall be lighter, which darker—floor or curtain? All depends upon what you want to say—what you want your room to express. In any case, the feeling of poise, equilibrium, must be established between them so that the floor stays *down*. You may have a painted or paneled wall that is medium dark; you may have a lighter rug, yet the floor does *not* pop up and attract attention at the expense of the wall. That means you have a balance. If, on the other hand, you are conscious of a wide range of contrast between floor and wall, and the first thing your eye falls upon when you enter the room is *rug*, the chances are that you have gone too far with the contrast and you will be obliged either to lighten the wall or to darken the floor until balance is achieved.

USUALLY it is a simpler design problem to keep the floor covering darker than the walls, and for the novice in decorating it is by far the safer method of procedure. In this case, study your curtain material to see whether it seems to slip back sufficiently against the wall and if it seems to be far enough above the rug. Sometimes curtains "pop," too—often because they are too light for the rug and the wall. If the wall happens to be light,—as an ivory or a cream,—and the rug is medium dark, the curtains are likely to be somewhere between the two values. In Figure 3, for example, the walls are deep ivory and the rug dominantly ivory and blue, giving a medium sort of value tending toward light. The decorator has used curtains that seem a little more solid than the rug—but how pleasantly they balance. In Figure 1, where the walls are soft green and the rug darker, the curtains are midway. In the illustration they look darker than they really are, as is nearly always the case with red in black and white pictures.

THE second point to note carefully is the strength of the color of the curtains. Sometimes, when we walk into a room, the curtains seem to have stepped out of doors, they are so insignificant. There may be occasions where it is very desirable to have the curtain effect much subdued, but we must remember that they are always a slight accent to the finish of the wall at the window and must give this bit of accent even though it is obtained entirely through texture instead of color. At other times we walk into a room to be greeted



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{Above}
"Woodley", estate of the
Hon. Henry L. Stimson,
Washington, D. C.



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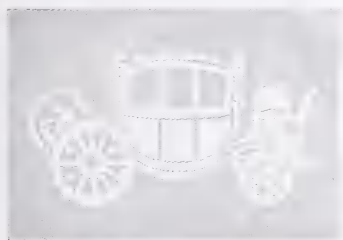


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AT SUMMER'S END



It is not recorded that November was particularly cold in 1906. Frosty mornings gave way to sunny noons. But on a mid-month Saturday, many a man left his work a bit more promptly than usual. After all, winter could not be far away and yesterday's drive had been through a raw wind. Soon snow would fly.

And so one hurried home, took a hasty lunch, slipped into his oldest clothes and entered the building which served as a garage. For a moment he stood in wistful contemplation of the faithful car before him. Then, with a sigh of regret, he set the brakes, adjusted the jack, raised the wheels off the floor, placed strong blocks under the axles, and began the process that prepared a car for its winter rest. By night, if one worked fast, everything was done. Canvas or cheesecloth was in place to guard against dust and dampness, the padlock clicked upon the door and the motoring season was officially at an end.

✠ ✠ ✠ ✠

THERE were not so many automobiles in those days as now, but wherever they were, their owners were enacting scenes like this. Resigned to the seasonal limitations

of the motor car, they did not know that in that very year a little group of young men had begun the work that was to end this annual hibernation. They believed that year-round motoring was feasible, that closed bodies for automobiles could be made practical.

Month after month, they had planned and built and tested and rebuilt. And so began Bodies by Fisher.

The world moves fast and there are many things to think of. It is not strange, therefore, that we seldom stop to look back and consider the significance of certain events in the past. The coming of Fisher Bodies may hardly have seemed of great importance, yet it pioneered for the kind of car in which we drive today . . . so fashioned that we need not be concerned with summer's end.

It is interesting to consider how different things would be without the modern all-year car. Life would revolve upon an entirely different plane. Human activity would be compressed almost to its former narrow horizons.

But as a matter of fact the thoughts of both science and industry are still devoted to raising the plane and widening the horizons. And in this effort the Fisher Body Corporation is determined to play its part, now and in the future, just as in the past.



"The Best Party We Ever Gave!"

• said Harry, enthusiastically, after the last friendly good-bye had died away

"I'M AFRAID I enjoyed myself even more than my guests," smiled Margaret, happily.

"I know I did," answered Harry, as he expertly folded a card table. "Why . . . I got a real kick out of hearing our friends compliment us on how attractive everything looked tonight. There's nothing like entertaining in your own home, is there? Especially when it looks the way ours does."

"I think we have a right to be proud of it," said Margaret, frankly. "But tell me . . . what was Mrs. Poindexter saying to you just after she came in . . . something nice and flattering, I hope."

"It wasn't what she was saying that bothered me," replied Harry. "It was trying to answer all the questions she asked. She wanted to know every last detail about how we managed to select and combine our furniture and rugs so successfully."

"Didn't I tell you first impressions were important?" demanded Margaret. "Why there's no other woman whose opinion I value as highly as I do hers. But she isn't the only one who commented on our hall. I knew this Whit-

tall Anglo Persian rug was just exactly what we needed with this oak chest and chair. The colorings and the pattern tone in so well with that type of wood."

"But you didn't hear all she had to say about the rest of the house," continued Harry, importantly. "She was pleased at the way our Whittall Anglo Persian in the living room harmonized with our mahogany. First, she thought it was the furniture that attracted her, then she said she realized the charming effect was due to our Anglo Persian and the way its rich colors and antique pattern blended with the wood. I'm only afraid of one thing," he ended, slowly.

"What's that?" queried Margaret.

"I think she's going to copy your ideas and start matching and blending Whittall rugs with her different kinds of furniture, too."

"Well, why not?" answered Margaret, definitely. "Ask any woman and she'll tell you the same thing . . . that imitation is the sincerest form of flattery. Why, I consider it the finest compliment I ever had."

■ WHITTALL rugs inspire the envy and the admiration of your friends because they are created to flatter your furniture and your home. They are offered in the famous Anglo Persian quality . . . in Anglo Assyrian and Anglo Ramadan . . . fine lustre finish Oriental reproductions . . . or in Whittall Hooked rugs for bedrooms . . . all of which provide perfect backgrounds for favorite decorative schemes. No matter which you choose you are bound to be right . . . because Whittall rugs are styled to harmonize with any kind of wood.

Note: This is the fifth story of a series about Margaret . . . her new home . . . and her rugs.

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EL TAARN, A PAINTER'S TRANS- LATION INTO BRICK

[Continued from page 394]

Alfred T. Willis



In the garden, on varying levels, are terraces radiating from the tower and rockeries blending into formal borders paralleling walks

within of the sunken garden to many strikes the keynote of surprise that in a garden can prove so stimulating. Modern iron gates, having for their chief motif colossal letter E's, admit one to the garden from two other directions.

Meanderings of narrow brick paths between box-bordered beds were brought to life by the slightly irregular circular pool, apparently springing from rock ledges. Here, in the seasons, are mirrored the early Campernell narcissus, *Azalea mollis*, and blue Siberian iris of spring; blue lotus throughout the summer, and the bending sprays of chrysanthemum of autumn. This much-divided bit of garden, by its miniature treatment, gives one the feeling of ample space. Four of the many varieties of boxwood, from the very miniature *Buxus suffruticosa* to some ten feet in height, are

used in quantities, giving a suggestion of mellow age to the planting, forming important structural lines and telling masses of rich green, which boxwood supplies so perfectly.

Terraces on varying levels radiating from the tower, which forms an axis; rockeries blending into more formal sweeps of bordered paths; Old World herbs tucked between violet beds or featured as the indispensables which they are, all contribute to the setting for El Taarn. Long vistas of mountains or of the building itself are achieved by accented openings in the planting — a steeply descending alley of Lombardy poplars framing dramatically the structure on the hill-top. The masses in brick from this distance take on the appearance of great age, acquired by scumbling vaguely over its surface with brush-

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PHOTOGRAPH OF A SALEM ROOF BY STEICHEN



Salem Roof on the Hancock-Clarke house, Lexington, Massachusetts

PHOTOGRAPH BY SHEELER

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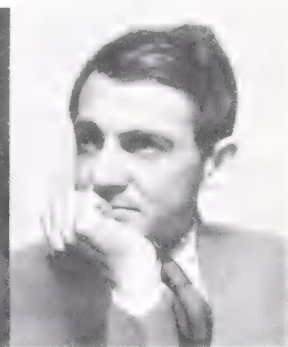
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IMPERIAL TABLES

EL TAARN, A PAINTER'S TRANSLATION INTO BRICK

[Continued from page 434]



The dressing-room has gray walls and a lemon-green ceiling, and a twin group of stepped-back drawers

ings of gray cement paint, through which the red brick shows, giving much warmth and combining pleasantly with the russet tones of the tile roof.

Romantic? Yes! Impractical and unsuitable perhaps to the eyes of

many; yet, because it was evolved from very special needs, El Taarn proves to be the answer to many requirements, even alluring and particularly satisfactory as a workable studio, and thoroughly livable as a home.

MODERNIST DESIGN IN ENGLISH EMBROIDERY

[Continued from page 405]

The reason is probably that these interiors—particularly of an extreme style—seem to exemplify the acme of mechanical achievement rather than the refinements of handicraft. Some of them are veritable apotheoses of a mechanized age with their cellulose sprayed walls, glass-topped tables, composition floorings, and fabrics whose subtle charm of coloring and weave shows how closely machinery can rival handwork. In such rooms as these—audacious in innovation and preëminently practical in conception—most embroideries would be out of place.

But there are plenty of homes where a more modified modernism prevails. This is specially true of rooms furnished in the modernist cottage type of furniture, which is usually straightforward in design, based on function, well constructed, and of beautiful woods. Many of these pieces recall, either intentionally or otherwise, the simpler models of the late seventeenth century. With chairs of this type, gross point seats of modernist design are very suitable.

Another place where modernist embroideries are appropriate is in

interiors where old and new pieces are used in conjunction. This combination requires considerable skill and foresight. But, when successfully accomplished, modernist embroideries add a finishing touch of charm and interest.

The chair seats which are shown as illustrations are in a house of this description. It is the London home of two artists, Miss Ethel Sands and Miss A. H. Hudson. The room in which these chair seats are found was recently redecorated by Duncan Grant, one of the foremost artists in England.

This interior is arresting because of its shape. It is octagonal, but not in the strictest sense of the term. There are eight sides, but only six of them are equal. Three of these six form a large bay window. The three immediately opposite are exactly like them in proportions. Between this pair of bays are two long walls.

One interesting feature of this room is that the two long walls were specially decorated with a view to displaying a collection of modern paintings. The walls have been treated in flat planes of color, forming a succession of panels of dif-

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MODERNIST DESIGN IN ENGLISH EMBROIDERY

[Continued from page 436]

ferent sizes, corresponding to the number and shapes of the pictures to be hung.

The color scheme is in tones of yellow with occasional darker accents. These shades can best be described in terms of fruit, which seems appropriate enough, as the room is a dining-room. The thick lined taffeta curtains are composed of stripes in lemon, apricot, and orange. Apricot has been used for the background of the panels on

ing tables are all alike and are symmetrically placed opposite each other. The chairs are of the Regency period and have been painted lemon yellow. They are of fairly noncommittal pattern, which makes a good background for the striking chair seats. There are ten of these, designed by several well-known French and English artists, each of whom furnished two designs.

The most modernistic of them all is by Maurice Sabin, and shows two pink pitchers and a mug on a round table. Curiously enough, this chair seat is distinctly reminiscent of an easel painting.

On the other hand the English artists have conceived their designs more directly in terms of the medium to be used — namely, embroidery. This is noticeably true of Vanessa Bell's two seats. One is a soft medley of conventionalized roses. There is considerable subtlety in the blending of the colors, which are, in the main, pink, gray, beige, and black. Her other chair seat is modern in its color harmonies, which are in pastel shades, but the actual design might have been originated by her grandmother. It is a simple spray of roses worked on a crisscross foundation, framed in expanding circles in different subdued shades.

Those familiar with the art of Duncan Grant have no difficulty in recognizing the two seats by him. He has chosen the attractive device of a lifted curtain which, on one seat, discloses a dish of fruit, and on the other a vase of arum lilies. These lilies are a favorite motif with this artist, appearing frequently in his decorations and paintings.

Roger Fry, the well-known painter and critic, has emphasized the central portion of his designs by enclosing them in delightfully outlined panels. His borders — one of a scroll pattern and the other of zigzags in two shades of blue on a puce ground — are different from all the others. This is because his seats have been designed for the two armchairs. The borders of all the other seats are identical — being composed of blue stripes with white dots on a gray ground.



One of the dining-room armchairs, whose seat with paneled centre and zigzag border is embroidered from a design by Roger Fry

each side of the fireplace, and the emphasis of the large picture just above the mantel has been accentuated by its having been given a different background. This is painted the tint of a ripening lemon.

In the two bays there are smaller panels in darker tones, such as the purple of plums and the mauve of half-ripe grapes. These make interesting interludes in the dominant theme of yellow tones.

This originality in the coloring and spacing of the walls gives the room a decidedly modern note, although its shape and symmetry recall the eighteenth century, as do its furnishings. Both the mahogany dining table and the four serving tables date from the last quarter of that century. The four serv-

OLD PICTURES WOVEN IN SILK

[Continued from page 424]

markers, Christmas greetings, valentines, and little silk novelties which would make a small gift more elaborate or which could be enclosed in a letter. They were usually decorated with flowers

treated naturalistically, but might be more pretentious, such as a short poem woven to imitate a manuscript illuminated on vellum, of which an example may be found in the Victoria and Albert Mu-

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OLD PICTURES WOVEN IN SILK

[Continued from page 438]

seum. A book of traveler's samples illustrating the varieties mentioned, and containing also samples of a range of cards which were sold by the Stevens firm, was offered for sale by R. F. Frampton, of Finsbury Park, London, in the summer of 1929. From these small wares woven in silk Thomas Stevens developed the little pictures which are so fascinating and were so popular.

It was in the early days of the Victorian era, when Her Majesty the Queen was still in the slender bloom of her early womanhood, and furniture and decoration reflected the *petite* size of the sover-

The manufacturer had his eye on popular activities which illustrate all phases of the life of the time. Another series might be called that of contemporary interest. In this we have a spirited and lifelike stagecoach so familiar to the readers of Dickens; then the new steam engine full of contrast and startling wonder; then, as the years lapse, another silk picture of another quite modern type of engine, called 'The Express Train.' 'Called to the Rescue'—the lifeboat riding the waves to the vessel in distress—and 'The Fire Engine' dashing to the conflagration, the horses drawing the apparatus at



The Lady Godiva Procession is an appropriate subject for a firm situated in Coventry

eign, that these charming pictures first made their appearance.

As we know the silk pictures to-day, they fall into certain well-defined categories. First, apparently the oldest, and perhaps the most popular, is the sports series. In this series are illustrated hunting, racing, rowing, coursing, bicycle racing, steeplechasing, cricket, tennis, and football. The pictures of sports scenes are $5\frac{7}{8} \times 1\frac{1}{8}$ in size. They were woven in a long ribbon with repeats, to be cut and mounted separately. The colors of these little Victorian pictures are fresh and clear—like the miniatures on ivory so popular in that period. Their composition is lifelike, graphic, full of action. Viewed at a little distance one almost believes them to be water colors, or the diminutive colored prints so popular to-day. Memories of Ackermann and Alkan crowd the mind. With age and exposure to light, the greens and blues fade, but the other colors still hold their vividness and have the mellowed charm of an old colored etching. The artist, in composition, centred his interest on the foreground, setting off the main features with the emphasis of both color and stitch. This accentuates the perspective, and when the green of the fields and trees fades to a not-unpleasant grayish tint, the horses and riders, the competitors at games, stand out in bolder relief. By the use of an extremely glossy silk and variety in the application of the broché stitch, the artist gives a brightness to the vivid colors of the jockeys' jackets and a natural smoothness to the horses' coats.

full gallop, likewise belong here.

Another set I have liked to call the story series, for in this series we have the Lady Godiva Procession which so greatly has increased the fame of Coventry, as it has been given at intervals more or less regular since 1678. This scene is not identical with the engraving signed 'D. Jee' in the Fairholt collection, reproduced facing page 170, in Volume II of Withington's *English Pageantry*, but it very clearly is based on a procession of about the same date.

All of the foregoing series are in the same size, done with the same color range, in the same stitches, and with the same technique. They form fascinating and alluring objects for the collector's interest, and once a set is acquired or in process of acquisition they are so easy to handle and to display and possess such a personal interest!

There are two other series of these silk pictures which have not the charm, the vivacity, the workmanship, or the appeal of the foregoing. The most important is the set which may well be called the historical. In this we find such subjects as Wellington and Blücher at Waterloo, William of Orange crossing the Boyne, the death of Nelson, Columbus discovering America. They are slightly larger ($5\frac{1}{4} \times 2\frac{1}{4}$) than the preceding series. Their workmanship and technique seem to denote another and perhaps a less experienced hand. The stitch is looser. Gray is the predominating color. They seem to compare to the pictures of the preceding sets in about the way a newspaper cut compares to an etching. They are crowded, overfull of detail, lack naturalness

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OLD PICTURES WOVEN IN SILK

[Continued from page 440]

of form and expression. I have in my possession a silk picture of 'The Signing of the Declaration of Independence,' made for the World's Fair in Chicago in 1893, which exhibits all of these defects.

Another series which shares many of the defects of the historicals is the series of portraits. Some of these were political, as Lord Beaconsfield and W. E. Gladstone; some are of sportsmen, jockeys, as Fred Archer and Tom Cannon; there is a full length of John L. Sullivan (most of the portraits are of head and shoulders only); but the great majority were of royalty — German, Austrian, Russian, as well as English. These silk pictures suffer because uniformity of stitch and a restricted range of color fail to achieve the lifelike effect produced by brush and pencil. It is very clear indeed that as the historicals were made from engravings, so the portraits were made from photographs.

Coventry had, since the development of the Jacquard loom, been famous for its ribbons, and when the Crystal Palace Exhibition was held in 1851, the weavers prepared a special exhibit which would show what work their looms could produce.

AMONG the views of contemporary interest woven by Stevens were two of the Crystal Palace, — interior and exterior, — largely in black and white effect, and perhaps woven especially for the Exhibition. In all probability the pictures of the sports series were woven, if not actually in the year 1850, at least during the first half of the decade which it ushered in. It is obvious that photographs could not have been used in the designing of the sports series, as until the development of the gelatine film instantaneous photography of moving objects was

impossible. It is pleasant to think that the admiration of the visitors to the exhibition of the Coventry ribbons, and the personal interest which the visitors would take in the pictures of the Crystal Palace woven in silk, inspired the design of all the pictures woven subsequently on the Jacquard loom, which about this time was being greatly elaborated.

To the collector an important item is the mount. The earliest pictures are mounted on a delicate green board which fades with exposure to the light to a pale gray with a brownish tinge. The outside measurements are $8\frac{1}{4} \times 5\frac{1}{4}$; the opening, beveled and gilded, is $5\frac{7}{8} \times 2\frac{7}{8}$. Each mount had the firm's advertising label on the back. The manufacturer's label is a guarantee of genuineness.

Some dealers think that originally the pictures were framed in black, with a gold stripe and a brass boss at the intersections, but while this was a type of frame undoubtedly popular at this period, there seems to be no evidence that it was the only contemporary frame used. Doubtless the taste of the possessor led to the use of many types of frames.

When the silk pictures went out of fashion and the manufacturer ceased to produce new ones, those still in stock were sold without the label on the mount. These are quite as authentic as the ones with the label; the plain mount indicates only that the picture was sold at the factory at a quite recent date. As they have never been exposed to the light, the colors are as fresh as the day they were woven and the picture is in mint condition. The Stevens factory is still in operation at Caxton Street, Coventry, but the London branch is closed. The Stevens firm now manufacture bands for sailors' hats, woven names and initials, but their output is entirely commercial.

MODERN HEATING

[Continued from page 423]

It is not amiss to mention air valves here, because good ones may mean the difference between climbing the stairs a dozen times a day and having hot radiators without that exhausting effort. This is the valve on the radiator that lets out the air when the steam pressure rises. If a radiator refuses to heat when there is sufficient pressure in the system, the chances are the valve is not driving out enough air to make room for the steam. The hottest fire won't heat your house unless that little valve is doing its job, for the steam can't crowd its way into the radiator as

long as air occupies the space. If a radiator shows these symptoms, try one of the modern air valves. It costs very little, and may be the simple answer to a heating problem that seems difficult.

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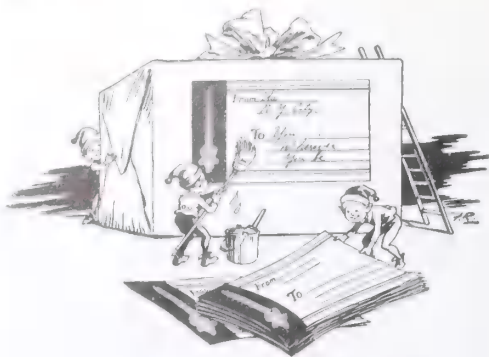
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MODERN HEATING

[Continued from page 441]

— as near the street as possible, to avoid injury to the driveway by heavy oil trucks.

Before any make of oil burner is selected, the best procedure is to consult local representatives of several manufacturers and obtain from each a list of owners. From these users can be learned the grade of service rendered with each make of oil burner. This is the only way to ensure the regular, expert attention and quick emergency service which the moving machinery of the burner requires. Also take care to buy from a national advertiser; otherwise you run the risk of finding the manufacturer out of business when your equipment needs repairs. Most oil-burner manufacturers now issue service contracts, which call for regular inspection and cleaning of the burner and special emergency work, at a stated seasonal charge. Be sure, too, to buy a standard grade of oil, to ensure getting the uniform quality for which your burner is adjusted.

The Gas Boiler

The gas boiler is equally a boon to the modern woman, for once it is installed she can almost forget there is any heat-producing mechanism in the house. After the gas is lighted on the first cold day, practically no more attention is needed until spring. The thermostat which is part of every gas boiler installation regulates the temperature; fuel is delivered automatically as you use it. No furnace man, ash collection, or service is required.

Should you go away for a few days, you depart with the assurance that your home will be comfortable on your return. You never worry about a fuel shortage. A gas boiler is safe, because you cannot turn on the gas until the pilot is burning, and the gas cuts off automatically if the pilot light goes out or if the water (in steam boilers) falls below a safe level. An automatic water feeder removes this last responsibility from your shoulders. A gas boiler can be connected with any hot water, vapor, or steam system without changing the piping or radiation.

Natural Gas

The present widespread development in production and transportation of natural gas has an important bearing on the cost of gas heating. From the great gas fields in the Appalachian region, and from countless other fields throughout the country, pipes are being laid to supply most of the important centres and thousands of smaller towns with natural gas. When the lines now proposed or

under construction are completed, only six states will be without this fuel, which means great reduction in price. Already many gas companies have cut their rates to bring gas well within the range of practical fuels, as the number of modest gas-heated homes in many localities testifies.

Beyond these indications of an abundant supply of inexpensive natural gas, no one can tell offhand how much it will cost to heat your particular home with this fuel. Each house has its individual problem of heat loss through windows, walls, roofs, and cellar, and this can be determined only by a heating engineer. The local gas company will be glad to make an examination without cost, and give an estimate within a few dollars a month of what the gas bill will be.

With a gas boiler there are certain economies which no other heating affords in equal degree — cleanliness, for example, which can be reduced to a dollars-and-cents item, deductible from fuel charges. Consider the saving on draperies, floor and furniture coverings, decorations and clothes. You also save an advance outlay for fuel and the interest on this money, and there is no outlay for service.

Although the fuel expense of gas may be higher than that of oil, the cost of the entire gas boiler installation is less than that of an oil burner without a boiler. This is because of the expense of an oil tank.

It is possible to burn gas in a boiler designed for coal by installing in the boiler a conversion burner, or gas-burning unit. Boiler manufacturers do not ordinarily recommend this procedure, for the flue passages, which were designed for a coal flame, may not be adapted to gas.

Electricity for Heat

Electricity has been made practical for heating in mild climates by the use of off-peak energy — current utilized during hours when the demand is light and low rates can be offered. Hot water is stored during these hours in a steel tank placed in the cellar or garage. The water is piped to radiators and then returned to the tank to be reheated. As the peak hours approach, when current is heavily in demand, an automatic switch cuts off the supply. Sufficient heat is stored in the tank to warm the house during the hours when electricity is not in use.

This system is too expensive now for cold climates, but it is probable that more utilities companies will lower their rates for off-peak current, to bring this type of heating into the same general class as oil and gas.

ANTIQUES

[Continued from page 427]

print varies in a few details only from the Revere original, and is inscribed 'Jon^a Mulliken sculpt.'—a bit of thievery which Revere can scarcely in justice have resented, since he is himself believed to have copied the design either from a print or from a drawing of Henry Pelham. Pelham, who was the

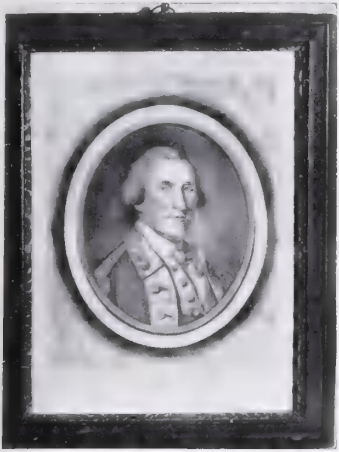


Fig. 8. A first proof before printing of a mezzotint of Washington by Peale

son of the famous Peter Pelham and half brother of John Singleton Copley, was an engraver of no little ability. In a letter to Revere dated March 29, 1770, he upbraids the latter bitterly for appropriating his design. 'When I heard that you was cutting a

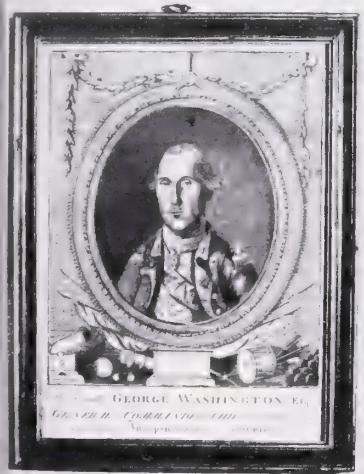


Fig. 9. A line engraving of Washington by John Norman

plate of the late Murder. I thought it impossible, as I knew you were not capable of doing it unless you copied it from mine,' it begins. In another letter to his brother, dated May 1, 1770, he remarks, 'Inclosed I send you two of my prints of the late Massacre.' A print in the possession of the American Antiquarian Society at Worcester, Massachusetts, is believed to be a copy of Pelham's 'Massacre,' the only one so far identified.

Other examples of plagiarism on the part of Revere which have come to light need not be dwelt on here. Much of his work first appeared as illustra-

tions for books or periodicals. In addition to these plates he engraved a number of political caricatures and several fine 'Prospects' or 'Views.' Two of the rarest and best-known of these, 'A Westerly View of the Colleges in Cambridge New England,' and 'A View of Part of the Town of Boston in New England, and Britttish Ships of War Landing Their Troops, 1768,' are shown in Figures 6 and 7. This particular copy of the latter print is, I believe, unique in having underneath the usual title in the lower margin the legend, 'Cold by Chⁿ Remick,' an artist whose water-color drawing, 'A Prospective View of the Encampment of British Troops on Boston Common, 1768,' was illustrated in this department for April of this year.



Fig. 10. Mrs. Washington, a companion print to the above

Among the rarest and most highly prized of American portrait prints are those engraved by Charles Willson Peale, an Annapolis boy who studied art in Boston in 1798-1799, and later in London under Benjamin West. He was in Philadelphia in 1775, and afterward took an active part in the Revolution. His portraits of Revolutionary officers in oils and mezzotint rank high among the best productions of the Revolutionary period. A first proof before printing (that ultimate desire of every print collector) of a mezzotint by him of Washington, 'Late Commander in Chief of the Armies of the United States of America President of the Convention of 1787,' is shown in Figure 8.

It would of course be futile to attempt even to list all the important engravers of this period in an article of this kind. Notable among them was John Norman, an English 'architect and landscape engraver' who was working in Philadelphia by 1774, and who is credited with having made the first engraved portrait of Washington. A fine pair of portraits of 'His Excellency George Washington' and 'Mrs. Washington,' by this artist, are illustrated in Figures 9 and 10. The latter engraving is inscribed, 'Published by John Coles Boston March 1782.'



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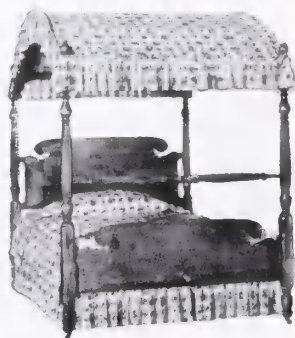
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ANTIQUES

[Continued from page 443]

Another name of importance to the print collector is that of Cornelius Thiebout, for whom it has been claimed that his was the first really meritorious work of an American-born engraver. His 'Battle of Lexington' has all the fire and movement which the Doolittle print lacks, without its historic accuracy.

The work of Charles B. J. F. de Saint-Mémin was discussed in this department for August. Other well-known engravers of the period who did the greater part of their work after the Revolution are more properly considered in a discussion of the succeeding period.

Among the many English engravers who produced prints of American subjects during this time the name of Valentine Green stands high. His mezzotint of Washington from the

painting by Trumbull is said to have been the first real portrait of the American leader seen by his many admirers in England and on the Continent. A portrait by him of General Nathanael Greene, in mezzotint from a painting by Peale, Figure 11, is among those of other Revolutionary notables that are highly prized by collectors.

Such English prints form a substantial portion of every early American print collection. If for some of us they have a less strong appeal than the cruder, but far more soul-stirring, efforts of the Americans, this fact should of course be laid to the door of prejudice. I shall hope that by calling attention to some of the treasures of the latter group from a famous collection, I have been able to put some of you into the way of sharing that prejudice.

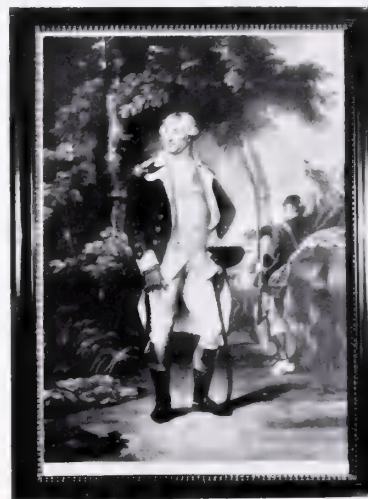


Fig. 11. A mezzotint of General Nathanael Greene by Valentine Green

WHY SHOULD THE GARDEN
HAVE DESIGN?

[Continued from page 413]

composition of the garden from the point of view of design is not so generally understood. Instead of appreciating the beauty and orderliness of a certain formality, the amateur garden maker is apt to carry out his garden on entirely informal lines. Perhaps he sincerely prefers an informal type of garden, or perhaps he takes refuge in informality, thinking that an informal planting does not need design. If so, he begins with a fallacy. The informal garden seems to need less design only because the lack of it is partly concealed by curved lines, whereas straight lines would make it distressingly visible even to the untrained eye. One is scarcely

conscious of disappointment in following a curved path that leads nowhere, but a straight avenue of trees must have a definite and adequate terminus. A successful informal planting needs design quite as much as a formal garden, and it is not easier to design in curved lines than in straight ones—perhaps it is more difficult. The basic principles of design must be applied to the composition of an estate just as they are applied to the composition of a work of fine art.

Denman Ross says in his *Theory of Pure Design* that design is 'order in human feeling and thought,' and that order includes harmony, balance, and rhythm. Harmony

WHY SHOULD THE GARDEN HAVE DESIGN?

[Continued from page 444]

may be translated as unity, a relation of likenesses, something in common between the various parts of the design. Perhaps the most important thing that is needed to give unity is likeness in scale—or, to translate the word 'scale' as used by architects into common parlance, likeness in proportion between the various parts of the composition. But harmony demands also a likeness in style between the house and its setting. If the house is of a definite architectural period, the garden must have elements of the same character. In its broadest sense, harmony includes the other two elements, balance and rhythm, since no design which is unbalanced or unrhythmic can be harmonious. Ross describes balance as some 'equal opposition and corresponding equilibrium . . . equilibrium producing suspension of change . . . a pause—a rest'; and rhythm as 'repetition of movement—repetition at regular intervals . . . or changing sensation at regular intervals.'

These principles of abstract design in their application to a landscape composition, and particularly to the composition of a garden, will be considered in detail in future articles. They are principles only, not rules. We do not all see alike and there are therefore no rules which can be followed. The only safe guide for the student of landscape design is the careful study of precedent—a study of old gardens which particularly impress us with their beauty. The cloister garths of the Gothic cathedrals, the Italian villas of the Renaissance with their terraced gardens, the great gardens of Versailles and the

formally planned spaces around the smaller palaces of the late Renaissance in France, the patio gardens of Spain, the old formal gardens of England, and our own Colonial gardens, all have much to teach us! They are studied, measured, and drawn, not with the idea of slavishly copying the detail of old work, but that the student may become thoroughly familiar with the spirit of work of which the style and proportions are beautiful.

These are the fascinating problems, both artistic and practical, of the landscape architect, who designs the entire estate as a unit and is not led into designing one part at the expense of the whole scheme. Mawson says, in his *Art and Craft of Garden Making*: 'The landscape architect must not only build up in his mind's eye the components of his scheme into one harmonious, comprehensive whole, but he must also possess the gift of being able to present his conception to the minds of others so sympathetically that they too become fired with his enthusiasm for the ideal.' In order to appreciate this conception, to judge whether it is expressive of himself and of his family, whether it is a plan which will be increasingly satisfying to them both in beauty and in use, the owner must have some idea of the problems of landscape design. These articles are written for him, for the client of the landscape architect, but they will be suggestive also to the owner of the little garden whose problems are so small that he must make the attempt to solve them himself without the aid of professional assistance.

SUNROOM GARDENS

[Continued from page 410]

spoken of too highly for prolific bloom through the real winter months. They must, however, have a very cool room, for drought and heat curtail their bloom immediately. Use a compost rich in leaf mould, and a good chemical fertilizer. Cover the corms with about three inches of soil. After the foliage has died down completely, shake them out of the pots and separate them, cutting out any signs of decay that may show. Each new corm and flat 'toe' will make another plant, and the old crown also if not rotted. They may be stored as any other bulb until time to plant again, but it is wise to dust them with sulphur when putting them away. If the stock

increases beyond sunroom capacity, plant the surplus in the garden for later bloom. The beauty of these anemones depends upon the stock. A much finer strain has been bred in the Northwest than I have found elsewhere.

The hardy bulbs force better in a room below seventy degrees, though they are not impossible in one warmer, and the same is true of chrysanthemums, snapdragons, and many of the blooms that may be lifted from the outdoor garden before a killing frost has cut them down in fall. Mignonette and stocks bring a pleasing fragrance, and the calendulas are pungently bright.

Many of the most joyous indoor effects come from the forcing of the



Our New Dawn Rose is first plant patented

Flower lovers everywhere will want this Rose which is so unusually beautiful that the Government permits control of its propagation, granting it U. S. Patent No. 1, under the new Patent Law. It is a lovely new everblooming sport of the famous climbing rose, Dr. W. Van Fleet, and blooms continuously throughout summer and fall. Strong two-year-old plants for fall planting, now \$2 each.

The Dreer Dozen Roses, a perfectly balanced collection of roses which do well in all sections of the country, and specially prepared for fall planting, \$11 per doz., \$80 per 100.

Dreer's Autumn Catalogue offers the Bulbs and Plants which should be put into the ground in the fall.

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Rare and unusual varieties of great appeal, especially selected to give color and accent to your rock garden during April and early May. Of exotic origin on the mountain slopes of Central Asia, they radiate a gypsy charm not possessed by their lordly cousins from Holland. Note the unusual collection values below—

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Sun's Eye Tulip (<i>Acaulis Solis</i>), crimson with black and yellow center. 6"	2.25	16.00

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3 each of the above 5 Rock Garden Tulips.	\$1.75
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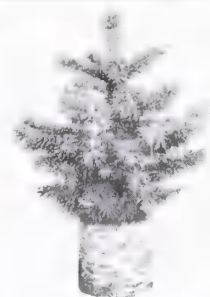
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"Giftrees" are growing trees. With care they will remain colorful and beautiful all Winter and in the Spring may be set out in your garden to grow into beautiful specimen evergreens.

Each "Giftree" is securely packed in an individual carton for shipping—and full instructions for its care are enclosed.

"Giftrees" are 6-9 inch twice transplanted Colorado Spruces (illustrated above), White Spruce and Red Cedar, growing in natural Birch pots. Please specify the variety you wish.

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From our list of more than a thousand varieties we suggest these as desirable additions to your Rose garden —

Caledonia. White; large, double.
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Hilda. Salmon-pink, and orange-carmine.
Mevrouw G. A. van Rossem. Dark orange.
Pres. Herbert Hoover. Cerise-pink, scarlet and yellow.
Richard E. West. Light yellow.
Etoile de Hollande. Brilliant red.
Lady Margaret Stewart. Golden yellow.
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Talisman. Scarlet-orange.
Ville de Paris. Clear yellow.

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BOBBINK & ATKINS, Rutherford, New Jersey

We pay shipping charges on all dormant Roses and guarantee them to bloom next season.

SUNROOM GARDENS

[Continued from page 445]

hardy bulbs — narcissi, tulips, hyacinths, crocuses, Easter lilies, and lily-of-the-valley. The important thing in all bulb forcing is to establish a good root system before top growth is allowed. Plant the bulbs in pots in late summer or fall, and then plunge in the garden, cold frame, or cellar, later bringing them gradually to the light. Tritonias also do well in the house and are coming on to the market in many improved forms. Ixias, Sparaxis, and the blue freesia (*Babiana*) bloom naturally in the winter, and, being warm, land bulbs may be used in warmer rooms as well.

In a room that passes seventy degrees, we should do better to turn in general to the more exotic plants, bringing a touch of the lands below the equator, though remembering always to keep the atmosphere moist. *Gerbera jamesoni* is an annual that makes a fine winter pot plant, with flowers somewhat like the chrysanthemum, but in shades of rosy scarlet to salmon pink. Summer- and fall-sown seeds of *Schizanthus* will bloom through the winter and spring.

The Amaryllis family has several members for the very warm sunroom, the amazonlily (*Eucharis grandiflora*) having showy umbels of pure white star-shaped flowers on stout stems. This may be had in bloom at almost any time by resting off for a few weeks first, though do not let it dry out to such an extent that all the leaves are lost. *Clivia miniata* carries its lily-like orange-red-to-buff clusters over a long period from late winter through spring. *Crinum kirki* blooms in early fall. Its bulk may be disposed of by resting it off for four or five months in outdoor summer shade.

Calceolarias will withstand either a cool or a warm room. *Streptocarpus* and gloxinias, while coming into bloom in late summer, may be carried on through the fall, even into winter. Though gloxinias like a moist atmosphere, when watering pour directly on to the soil so that their foliage is not dampened.

The *Streptocarpus* (cape-primrose) seems far less used than it might be. There are varieties with leaves two or three feet long and blooms borne in dense many-flowered panicles, such as *S. dumii*; but I like better some of the hybrid forms after the manner of *S. kewensis* and *S. achimenesiflorus*, with smaller leaves and flowers more upon the order of the gloxinias, but of an airier grace. *S. achimenesiflorus albus* is a large-flowered white; *S. achimenesiflorus giganteus*, lavender-blue; and *S. achimenesiflorus roseus*, pink. Florists tend to sell these nameless, merely designating their color. Seeds sown in February or March will usually bloom the following fall and winter, and are considered better than old plants. If you do get an exceptional hybrid seedling, it may be propagated by cuttings.

Orchids are not an impossibility in the sunroom, though a gamble for the exercise of skill. I have grown both *Cattleya* hybrids and *Dendrobiums* here, but the room must approach hothouse conditions, and greater success is assured if a separate glass partition may be built into one of the windows.

Cacti, the orchids of the desert, make splendid house plants with exquisitely beautiful flowers, usually from late winter through spring; but while they withstand great variety in temperature, they demand a dry atmosphere. The



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Here is no tangled chronicle of dates, campaigns, and battles; instead, by selecting the more momentous episodes in our growth, and by consistently showing us what life held for the American man of city, town and frontier. Mr. Adams has presented a panorama of American life from Columbus to Hoover.

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AN ATLANTIC BOOK
Published by Little, Brown & Co.
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Mesembryanthemum is excellent for bracket pots and hanging baskets or for use among the cacti

'I'll see it through if you will!"



THEY tell me there's five or six million of us — out of jobs. I know that's not your fault, any more than it is mine. But that doesn't change the fact that some of us right now are in a pretty tough spot — with families to worry about — and a workless winter ahead. Understand, we're not begging. We'd rather have a job than anything else you can give us. We're not scared, either. If you think the good old U. S. A. is in a bad way more than temporarily, just try to figure out some other place you'd rather be.

"But, until times do loosen up, we've got to have a little help.

"So I'm asking you to give us a lift, just as I would give one to you if I stood in your shoes and you in mine.

"Now don't send me any money — that isn't the idea. Don't even send any to the Committee which signs this appeal.

"The best way to help us is to give as generously as you can to your *local* welfare and charity organizations, your community chest or your Emergency Relief Committee if you have one.

"That's my story, the rest is up to you.

"I'll see it through — if you will!"

—Unemployed, 1931

THE PRESIDENT'S ORGANIZATION ON UNEMPLOYMENT RELIEF

Walter S. Gifford

Director

COMMITTEE ON MOBILIZATION OF RELIEF RESOURCES

Harold J. ...

Chairman

The President's Organization on Unemployment Relief is non-political and non-sectarian. Its purpose is to aid local welfare and relief agencies everywhere to provide for local needs. All facilities for the nation-wide program, including this advertisement have been furnished to the Committee without cost.

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November, 1931

Every issue of 'House Beautiful' is devoted to some particular phase of building, furnishing or gardening. On this page we have indicated by a ★ those manufacturers offering booklets without charge. If a small fee or a deposit is indicated, please enclose the amount in stamps. You need not destroy even one page of your copy. Just write the name of the manufacturer, the month and year of issue and send to READERS' SERVICE, 'House Beautiful,' 8 Arlington Street, BOSTON.

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SUNROOM GARDENS

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Christmas and Easter cacti tolerate more moisture. With the exercise of a little common sense in their placement, the majority of cacti suitable for indoor use may be had in a sunroom of any type. You may choose rather freely among the Cereuses and Cephalocereuses for indoor use. Many of these are night-blooming. *Trichocereus spachianus* blooms rather late in the season, but holds its great creamy flowers both day and night. The rainbow cactus (*Echinocereus rigidissimus*) and *E. stramineus*, purple; *Echinopsis multiplex*, pink; *Opuntia brasiliensis*, yellow; and practically all of the Mammillarias are among the good house plants. The night-blooming cereus is *Hylocereus* of vine-like habit, requiring medium moisture. All cacti need particularly good drainage, and have more to dread from moisture rot than from other sources. They may be raised from seed, and interesting dish gardens made of them while small.

Many of the tender succulents do well in the sunroom — *Crassula*, *cotyledons*, *dudleya*, *echeveria*, *Euphorbia*, and the handsome Mexican Sedums that we never see in Northern gardens. *Sedum palmeri* blooms nearly all winter.

In general, remember that pot plants live in curtailed spaces and require a rich compost — the florist or nurseryman usually carries this — and also a balanced plant food. Drainage should be thorough, and no stagnant moisture allowed to collect in *jardinières*. A little charcoal water sweetens the soil. Thrips and red spider are the usual house pests. Treat the former with nicotine spray, and the latter with frequent syringings and moisture. Remember that all plants must have a resting period at some time through the year. In bringing any hardy plants indoors, accustom them gradually to the higher temperature. Florists' plants are usually purchased in full bloom, but if given a good resting period, careful repotting, and plant food when they later start into growth, they may be carried on for a number of years.

I once found, when trying to garden in an over-heated apartment, that a few hours in the electric refrigerator had amazing effects upon plants that found no pleasure in the home I offered. This is of course a remedy to be used with considerable discretion. Tender plants should not be subjected to greater cold than they can withstand.



Chrysanthemums may be grown in pots plunged in the soil outdoors through the summer and then moved to the sunroom before killing frosts descend

House Beautiful

AFTER GOING TO PRESS the house shown on page 48 of this issue was awarded First Prize in the Eastern Group in our 5th Small House Competition



Katherine G. Fisher

Printer
Gaylord Bros., Inc.
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Stockton, Calif.
PAT. JAN. 21, 1908

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Dinner Forks, trade weight	\$50.00	\$39.00

We who write this advertisement are buying Sterling for our own homes this Christmas.

We mention our personal plans merely because we could think of no better way to convey to you that we sincerely believe every word which is written here. This is truly the year of years to add to one's own Sterling, to complete one's pattern, or to start a new set.

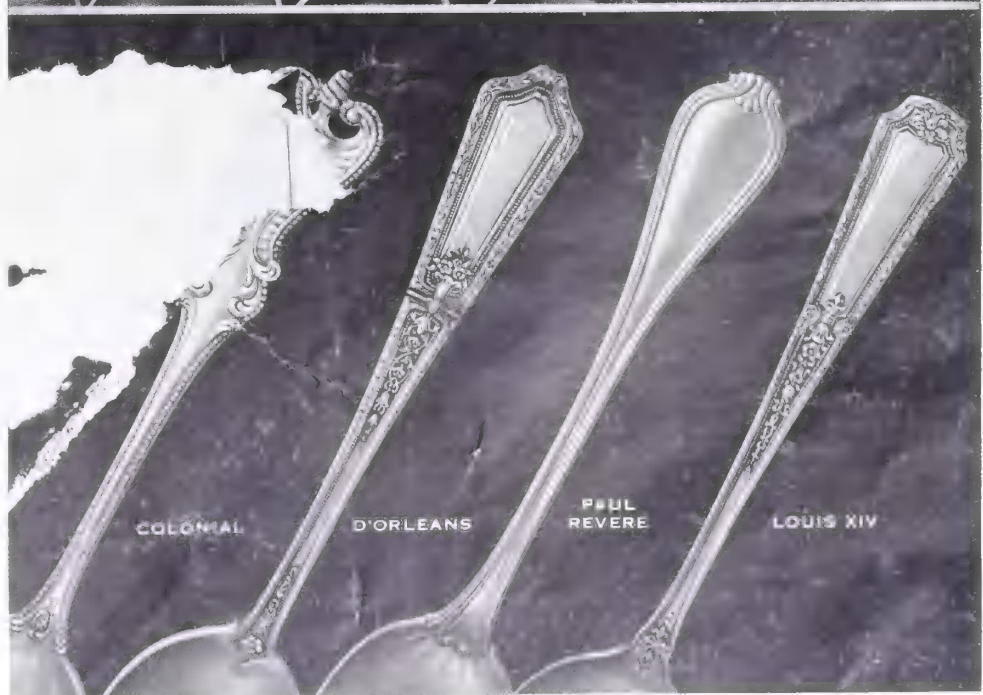
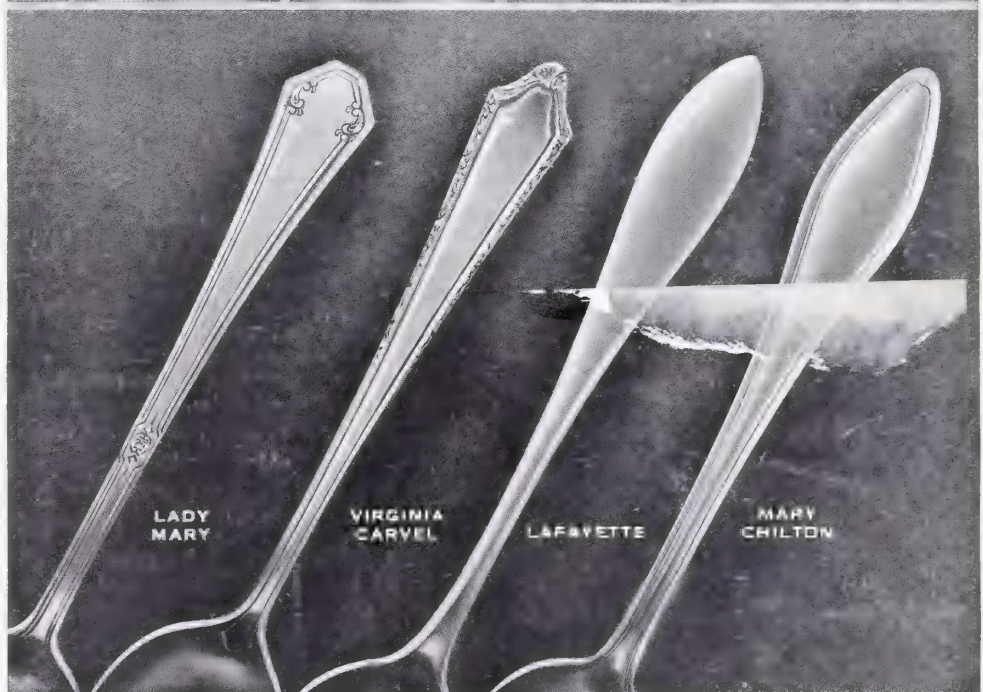
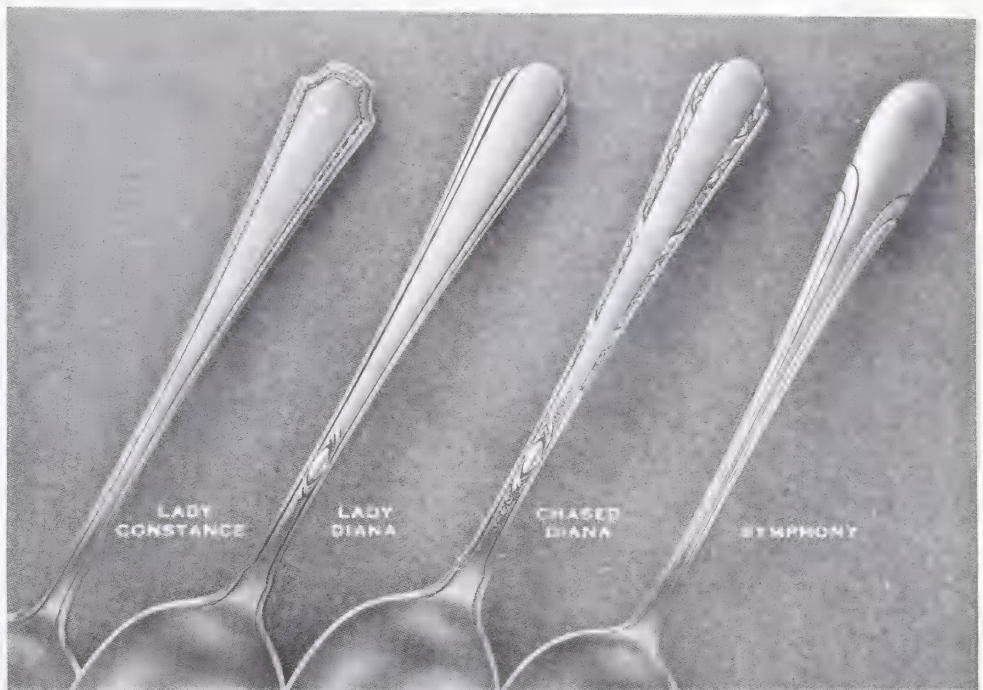
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LOUIS XIV service pieces to match the lovely flatware at right





Window Shopping

MARY JACKSON LEE will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item

THE present vogue for white in decorative accessories seems to show no signs of waning, and I for one am delighted, for I think that touches of white in a room — in lamp shades, small decorative objects, and such — give added distinction to almost any interior. In key with this fashion is the new German porcelain which in color and texture is

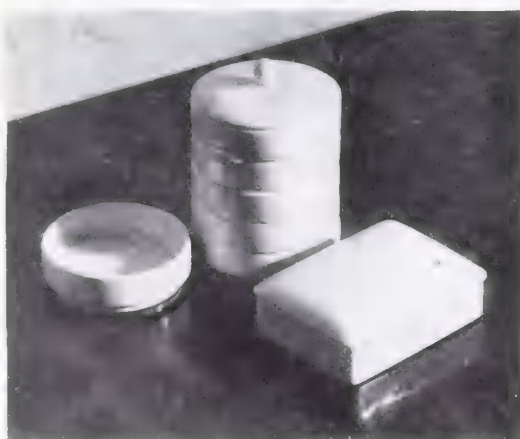


Fig. 1

extremely beautiful, and never more so than in white. The nest of ash trays and cigarette box shown in Figure 1 are made of this white porcelain, and are extremely smart and unusual. The six trays stand 4" high, including the little top, and cost \$6.75, prepaid, for the set; the box is 2½" x 3½" and the cost is \$3.00, prepaid. — RENA ROSENTHAL, 529 Madison Avenue, N. Y. C.

A ROOM is very much like a costume in this respect — it can easily be made or marred by the small accessories, for no matter how valuable or attractive the individual pieces of furniture may be, if the small ornaments are not chosen with taste the whole is ruined. Nothing adds so much to the charm of a room as multiplied flowers or small

plants, and the little bracket shown in Figure 2 is one of the loveliest plant holders I have come across in my recent shopping trips. The bracket and urn for the plant are tôle, in white, Empire green, black, blue, or red, with decoration in gold and with a gallery edge, and may be used singly or in pairs, on either side of a mirror. The bracket is 6" high, 5½" wide, and the urn 4½" high. Complete, it costs \$7.50, postpaid. — BAPHÉ, INC., 15 East 48th Street, N. Y. C.

FOR a really unusual gift I suggest this charming piece of sculpture — Figure 3 — designed and made by a Boston artist, which represents an old Breton fisherman and his wife looking out over the



Fig. 2

harbor of Concarneau. The figures have a strength and simplicity that I find very appealing, and either end of the bench on which they sit

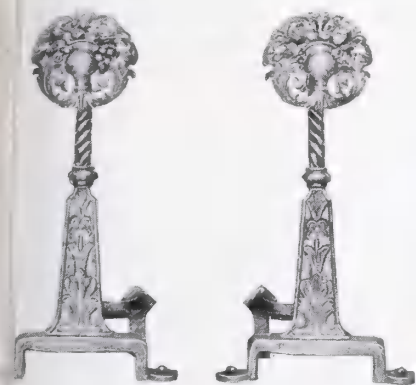


Fig. 3

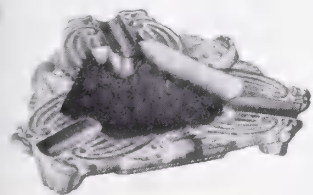
holders for brightly colored matches. The little group is of plaster painted in gay Breton colors and stands 6" high, the base measuring 7½" x 4½". Price \$7.00, express collect. — THE CRAFTSMEN GUILD, 15 Fayette Street, Boston.

OF all the lovely things made by the Chinese, no are more exquisite, I think, than their beautiful embroideries on silk; and these little boxes Figure 4 are perfect little gems. They are made with the utmost care for detail, of excellent quality satin, and the tops of the two larger boxes are covered with rare embroidered satin in the typical Chinese designs and colors — turquoise blue, Chinese pinks, gold, and green. The smaller box is made entirely of embroidered satin in crimson with a brilliant colored peacock and flower design. All the boxes are padded and lined with thin silk and apart from their decorative value they are extremely useful for keeping fine pieces of jewelry. The two smaller boxes, for instance, would make very attractive gift for a man, for his dress stud

GIFTS that make the Spirit of Christmas live on throughout the Years!



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A charming little Silver Boudoir Lamp of Adam design, with a smartly tailored shade of silk, satin lined. Sterling Silver plate on solid metal. Height 18½". Lamp \$50. Shade \$24.



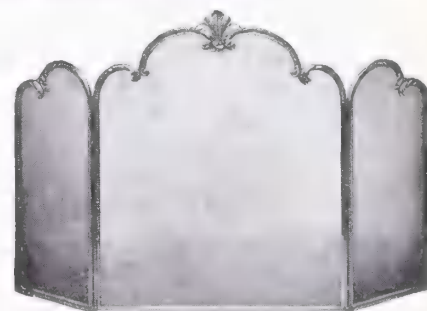
NO GIFT perpetuates the Spirit of Christmas as does a gift for the hearth—for Christmas cheer burns on forever before a friendly fireside.

And here are Fireplace Fixtures which abundantly fulfill the desire to give something fine . . . something away from the commonplace . . . something really beautiful!

Jackson Andirons, Grates, Screens and other Fireplace Accessories are accurate reproductions and adaptations of the world's finest examples of Period styling. In every curve . . . every line . . . every surface of these exquisitely made pieces is revealed that perfection of materials, design and workmanship which creates beauty and quality.

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Handsome Folding Screen of Provincial Louis XV design, with a graceful flowing border typical of the period. Gold finish. Height 24½". Width fully extended 52" . . \$175

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Window Shopping

and cuff links. The long box is 3" x 5 $\frac{1}{4}$ ", the round box 3 $\frac{1}{4}$ " in diameter, and the small box 2 $\frac{1}{2}$ " x 3"; and respectively they cost \$4.50, \$3.50, and \$1.50, postpaid. — BAKER'S, University Street at Fifth Avenue, Seattle, Washington.



Fig. 4

IN the old days of the Tsarist régime in Russia, the original of this coffee service (Figure 5) graced many an after-dinner hour; and now it is so faithfully reproduced in hand-hammered copper that the fascinating lines and design are fortunately perpetuated. On tray and coffeepot the handles are of brass, and the coffeepot will hold comfortably a quart of coffee. It occurred to me when I saw this service in an intriguing little brass and copper shop that it would make an ideal Christmas gift, especially if one must consider one's pocketbook, for the set, complete with 12" tray, costs but \$5.75, express collect. — B. PALESCHUCK, 37 Allen Street, N. Y. C.



Fig. 5

NONE of us who love old Florence and have spent fascinating hours poking around the little shops and discovering beautiful objects will be surprised to learn that the little tray in Figure 6 is a product of the Florence of today, full of the ancient spirit of art and equally full of the modern feeling for color and design. The tray is of wood, in natu-

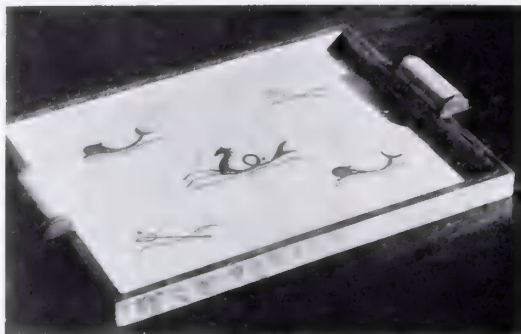


Fig. 6

ral color, finished so that it has the sheen of satin; and it is water- and alcohol-proof, too — with a border of brilliant red and amusing decorations of gamboling dolphins, sea horses, and Neptune's trident painted in bright blue and red. The handles are carved from the solid piece of wood, and the whole thing, of course, is made by hand. It is 8" x 11 $\frac{1}{2}$ " and costs \$5.00, prepaid. — L. P. HOLLANDER & COMPANY, 3 East 57th Street, N. Y. C.

THE little 'Princess' purse I showed in these columns two years ago was so tremendously popular that the manufacturers have now designed the



Fig. 7

'Princess Envelope' purse (Figure 7), containing the same conveniences, but in a form which will appeal to those who prefer a somewhat larger purse. A long pocket in front will hold your handkerchief, and behind it are a coin purse, a detachable key holder, and a cigarette case. Behind these is a pocket for bills and notes, and at the back is an extra safe pocket with zipper fastening. The purse measures 8 $\frac{3}{8}$ " x 5", and a handle across the back makes it very easy to carry. It comes in black, navy blue or green pin morocco, or in simulated alligator, and may be ordered in either shape illustrated with or without the ornament. It would be hard to find a purse which more successfully combines good looks, convenience, and safety. Price \$5.25, postpaid. — ENID JOHNSON, 8 Newport Road, Cambridge, Massachusetts.

IF you are hoping to find a Christmas gift that will look as if it cost twice as much as it really did, — and is n't that the secret hope we all cherish? — I suggest one of the cordial sets shown in Figure 8. Their aristocratic air is obvious even without the

added charm of their graceful etched decorations and delicate coloring. They come in plain crystal, amethyst, topaz, and an elusive color that may be called a green chartreuse. The fluted tray is square, the glasses 3 $\frac{1}{2}$ " high, the tall slender bottle 10 $\frac{1}{2}$ ", and the one with the handle 8" high. Including decanter, six glasses, and tray, the surprisingly low price for either set is \$9.50, or \$9 without the tray. These prices include careful packing and express charges in New England. Elsewhere express will be collect. — COOLIDGE, INC., 34 Newbury Street, Boston.



Fig. 8

WHEN I saw the delightful and unique candelabra in Figure 9 I thought of Christmas Eve on Beacon Hill, when everyone places lighted candles on window sills; for this type of candelabra would be ideal for the purpose, as well as serving a variety of other uses during the year. Made of wrought iron in an attractive design, it may be had in Verde Pompeian-green finish, with touches of antique gold. At its highest end, it is 7" tall. It is 12" long and sold in pairs, equipped with green candles at a cost of \$5.00 the pair, express collect. A three-branch candelabrum, 6" tall and 6" long, also sold in pairs and with candles included, costs \$3.00, express collect. — THE LITTLE FOREIGN SHOP, 10 North Charles Street, Baltimore, Maryland.

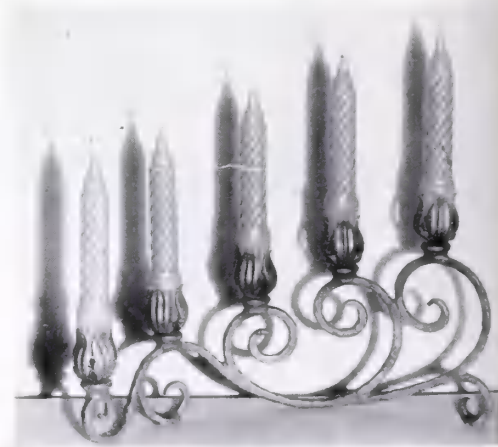


Fig. 9

OF all the expressions of French provincial decorative art, the use of *tôle*, it seems to me, is perhaps

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that show individuality
and exquisite taste . . .
selected creations to wear
at home, in **BEDROOM**,
bath, **DOIR** and for **TRAVEL**.

HANT pin cushion—
French Taffeta **\$5.00**
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DOES OF PARADISE
Handkerchief case **3.00**

Weightless spreads or blanket
rectors of heavy weight
satin, with hand applied
diagrams of sunfast ging-
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cover night pillows.

SINGLE BED SIZE . \$6.50
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CHLOE JACKET—of weighted crepe de chine **\$12.50**
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Window Shopping

the most delightful, for beginning with a humble metal, the innate artistry of the French creates decorative objects which may confidently take



Fig. 10

their place beside those of more aristocratic ancestry. I like particularly flower baskets of *tôle*, so that I was delighted when I found the small basket in Figure 10, for it is a characteristic piece with its handles and four small ball feet. It comes in the most divine colors — bright red, clear yellow, Empire green, and turquoise blue, each with decorations in gold. It is 8" long, 5" wide, and 4" deep, and the price is \$4.50, postpaid. — McPHERSON & FOOR, 1043 Madison Avenue, N. Y. C.

THERE are few households where a dictionary is not frequently in demand, and yet how often we



Fig. 11

fail to look up the word under discussion simply because it is too much trouble to pull out a large unabridged tome or hunt up a discarded school dictionary. In Figure 11, however, is a good-looking gold-tooled leather-bound dictionary, 4" x 5" in size, which can be kept on your desk or library table for easy reference. It is *Winston's New Unabridged Pronouncing Dictionary* with an encyclopedic appendix, published in 1931. It is indexed, has unusually large readable type, and costs but \$5.75, postpaid. — DANIEL LOW & COMPANY, 100 Nassau Street, New York.

PING-PONG is one of the few household games that provide real exercise as well as amusement, which perhaps accounts for its ever-increasing popularity. It is a real sport which grown-ups as well as youngsters can enjoy — giving the latter a chance to expend their surplus energy and the former the opportunity of reducing their surplus *avoids*. The Rubber Expert Set illustrated —

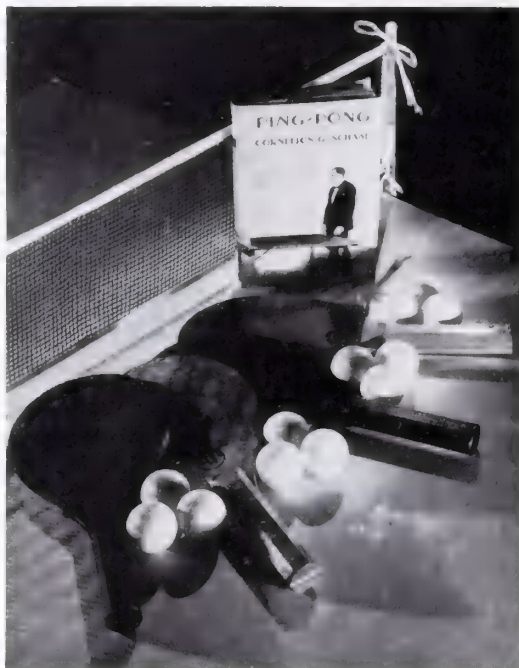


Fig. 12

Figure 12 — contains two rubber rackets, two best varnished bats, twelve Official Association ping-pong balls, one 66" green net, two nickel extension posts, and a cloth-bound *Manual of Ping-Pong*. The price is \$8.50, postpaid. — PARKER BROTHERS, Salem, Massachusetts.

FADS may come and fads may go, but the vogue for pewter, it seems, goes on forever; and rightly so, for a piece of fine pewter may be used in almost any interior with charming effect. And the attractive bowl in Figure 13 is a splendid example of modern craftsmanship in metal. In design it is a copy of an old silver bowl, with the gadroon border, and it is finished in a lovely soft lustrous sheen. A complete service, by the way, may be had in this same design and finish. This bowl may be used for flowers or fruit, and is excellent also as a bowl for cracked ice or ice cubes. It is 4 3/8" high, 9" in diameter, and costs only \$6.50, postpaid. — WALTER WESP, 542 Fifth Avenue, N. Y. C.



Fig. 13

THERE seems to be no end to the demand for smoking sets, and this one — Figure 14 — is such a practical, good-looking, and reasonably priced combination that I highly recommend it as



Fig. 14

Christmas gift for smokers of either sex. It is made of heavy pewter with a very lovely lustre, and includes a match-box holder, two ash trays, a holder for cigarettes 2 1/2" high, and a tray 7 1/4" in diameter. The price for the complete set is but \$3.50, postpaid. — R. H. STEARNS & COMPANY, 140 Tremont Street, Boston.

IF you have spent, as I have, many happy hours lingering along the quais in Paris, rummaging among old prints, you will be delighted, I think, with the book-ends shown in Figure 15, which I found in a shop which imports many lovely things from France. For these self-same prints made from the old plates, some showing coaching scenes and others portrait studies of lovely ladies, have been used on the book-ends, which are made of wood with metal stands. The wood is painted green, red, or blue, the edges are gilded and the whole antiqued, and I thought them altogether charming. They are 5" high, the stand 5" long, and cost \$7.50, the pair, postpaid east of the Mississippi. — A. L. DIAMANT & COMPANY, 101 Park Avenue, N. Y. C.



Fig. 15

ONE of the pleasantest things in life is a crackling, cheerful open fire, and if one is fortunate enough to be able to pile on pine branches which give out their delightful fragrance, then one has, indeed, the perfect fire. Pine branches for burning, however, are not so easy to obtain; but the 'Balsam Blaze' shown in Figure 16 is the next best thing. This is a powder which, when thrown on the fire, makes the most enchanting colored flames — like the colors of a mountain sunset — and in addition

The Herman Nelson Invisible Radiator

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IN PLANNING your home, consider the selection of your radiators from two angles. First, what effect will they have on the beauty and comfort of your rooms? Second, will they render long, worry-free service?

From both angles, you will find the Herman Nelson Invisible Radiator worthy of your choice. For here is a heating unit so compact that it fits within the wall, permitting you to arrange your furniture, hang your draperies, and carry out color schemes precisely to suit your taste. A radiator so scientifically designed and sturdily built that it will never require a moment's attention.

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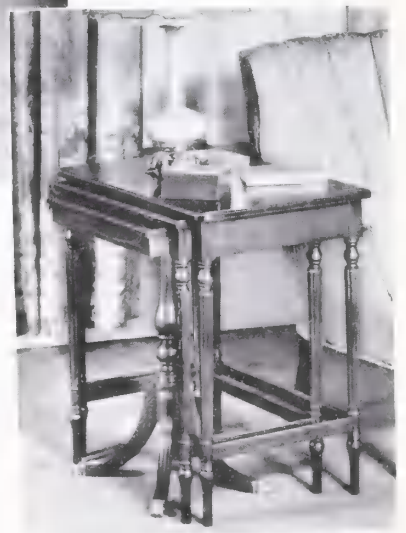
Consult your architect or heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

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AROUND THE Christmas Hearth



A friendly place—the Christmas Hearth! Friendly, too, the thoughtfulness which provides that ever-treasured gift, an Imperial table. This companionable chair-side—the quaintly shaped coffee table—and the graceful nest of tables—are especially appropriate for holiday giving—and living. These and many more may be found in the Imperial creations.



A NEW note has crept into Christmas giving during the last few years—giving the home a present. And what a practical, satisfying idea it is too—a gift that pleases the entire family and lasts for years.

And do you think that a present for the home sounds expensive? Just realize that for less than \$50.00 you can add to any room a touch of newness, Christmas cheerfulness, by giving the room an Imperial table, selected to harmonize with the architectural scheme of your home.

Only in the Imperial line have you such an opportunity to select a table that will fit any purpose, decorative scheme, or purse.

For the Imperial line comprises over 500 distinct styles, each one an authentic design created by America's leading table specialists, men who know how to design and build tables because they have made it their life work.

Ask your Imperial dealer to show you his selection of tables either as a gift for the home or an individual present.

IMPERIAL FURNITURE CO.
GRAND RAPIDS

An Imperial Booklet "Tables in the Home"
will be sent on request



IMPERIAL TABLES

Window Shopping

Baphé
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INTERIORS

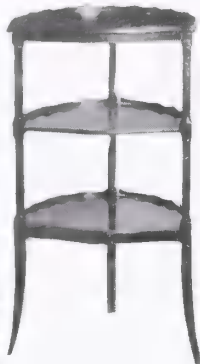
GARDEN FURNITURE

A Christmas gift with charm and usefulness is found in this delightful little three tier Mahogany End Table, with its crotch mahogany shelves and galleries. Height 30", width 16", depth 11". Price \$35.00.

Many other selections equally fascinating await the gift seeker at Baphé, Inc.,

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Lovely little cricket with hand hooked mat of attractive designs and colors. Just the piece to solve your gift problem. 10" in diameter, 7½" high. Finished in Maple, Walnut and Mahogany. \$3.25 postpaid East of Miss. — \$3.50 West of Miss.

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will give a most delightful odor of fresh balsam and pine. A tablespoonful sprinkled over burning logs or

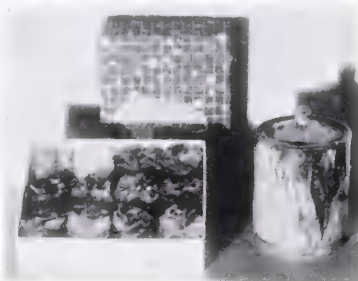


Fig. 16

coal will give tinted flames and the pleasant forest odor for several hours. The powder comes in a box with twelve small packages done up in tinted Cellophane; or it may be ordered in an attractive little red handmade pottery jar, which is 4" high. The price of the box or the jar is the same — \$1.00, postpaid. — **THE TREASURE CHEST, Asheville, North Carolina.**



Fig. 17

A MOST ingenious lady has made what she calls a suitcase 'tray' (Figure 17), which I hailed with joy as I am sure you will; and which, incidentally, would make an excellent gift for a best friend. The tray is made of moire lined with the same silk; it ties with

ribbons which slip through bone rings, and is the right size for the average case, — 11" x 24", — although it may be ordered in a smaller size if desired. Using these trays will minimize the wrinkling of dresses, which is such a trial, and the trays may be ordered in several charming color combinations — black lined with blue or flesh, taupe lined with rose, blue with peach, green with peach, and rose with flesh. The price of the tray is \$9.00, postpaid. — **JEANNE P. HODGMAN, 689 Madison Avenue, N. Y. C.**



Fig. 18

I THINK there is no greater fun than planning table decorations for a dinner party which will be different from the ordinary centrepiece, and at the same time give the necessary brightness and air of festivity that is so important to such an occasion. The delightful fish and birds in Figure 18, placed on a mirror plaque, would enliven any dinner table, for they are made of opalescent glass in the most lovely colors — sapphire blue and white, sea green and white, yellow and white, and in solid green. Used in combination with glasses of the same color, and perhaps a tinted cloth in the same hue, they provide the keynote for a most in-



COLORFUL GLASS from MEXICO

The Bubbly but Beautiful product of Peasant Craftsmen working in the traditions of the early Spanish Glassblowers. In bright blue, green or amethyst. Hand fashioned, of course.

Virgin of Guadalupe bottle (upper left) 12 ins. high \$4.00. — Stem liqueur glasses \$5.00 Doz. — Bowl with ice cubes \$2.50. — Flower Ollas interestingly irregular \$4.50. — Service plates \$9.50 Doz. — Pitcher \$2.50. — Water tumblers ordinary size \$4.75 Doz.

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Reproduction old English **Swinging Kettle** in Silver Plate with wickered handle. Capacity 7 tea cups. Special Christmas price \$20.

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Vermont sends this "SAP BUCKET" of Real Maple Heart

A unique gift "hit" . . . fresh from the heart of the maple country . . . a daintily packed natural wood "Sap Bucket" filled with 1 5 oz. net of deliciously-smooth Maple Heart Chock-full of gift atmosphere . . . ideal for bridge candy or prizes. Mailed fresh daily, you or your gift list, \$1.50 postpaid. Filled with Bridge shapes instead, if preferred, \$1.50. S. Bucket of 2 lbs. Pure Maple Sugar, \$1.25 filled with 1 lb. Grandfather's Stirred Sugar, \$1.25 with 1 lb. Assorted Fudge, \$1.50. (Add 15c per bucket West of Miss. R.). Send for price list all maple products and dainty confections.

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Terra cotta, gaily colored.

Colonial Pewter Mirror Scones

Handmade, finest finish, wired; oval, 6" x 9", \$7, pair \$12.50. Round, 8", \$6.50, pair \$11.50. "FAIRYLAND COMPANY" 793 No. Oak Drive Bronx, N. Y. C.



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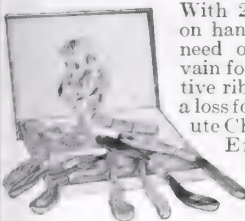
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140 Newbury St. Boston, Massachusetts

viting color scheme. The fish are 5½" and 7" long, the birds 5" and 3" long. The former cost \$15.00 for four; the birds \$12.00 for four, express collect. — **BOSTWICK & TREMAN, INC.**, 694 Madison Avenue, N. Y. C.



Fig. 19

IT is not a bit too early to consider your Christmas table decorations, and what could be more original and decorative than these brightly painted little candlesticks (Figure 19) which come direct from Sweden? The trees are green, the candleholders red, and the smaller trees have red bases. The candles — only 4½" tall — may be had in either white or red and exactly fit the little holders. The large tree stands 6¾" high and a pair costs \$1.85. The smaller ones are 3¼" high and cost 65 cents a pair. These prices are so reasonable that a very effective scheme of decoration can be worked out at very little cost. The prices include packing and postage. — **THE HANDWORK SHOP**, 264 Boylston Street, Boston.

ALL little girls will agree with me, I am sure, that their best-loved doll needs a chair of her own quite as much as anyone else, and what could be more delightful than the little ladder-backed chair in Figure 20? It is made by hand by the mountain people in North Carolina from rock maple, a sturdy wood, and has a seat of split white oak. In design and in its beautiful detail and finish it is an exact replica of an old Early American chair, and is so perfectly constructed that if baby sister should happen to sit on it, it will stand up under the strain cheerfully. It is 16½" high, the seat is 7" wide, and it costs only \$3.50, postpaid east of the Mississippi. A larger duplicate of this chair for a child six or seven years old may be ordered for \$7.50, postpaid east of the Mississippi. — **GRACE L. MERRITT**, 172 East 51st Street, N. Y. C.

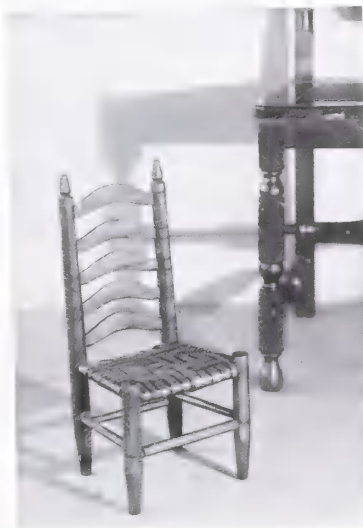
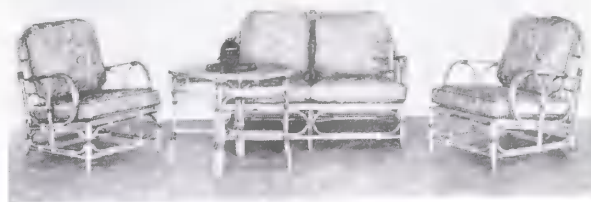


Fig. 20



ANNOUNCEMENT

Owing to inactive business conditions throughout the country we announce a Temporary Discount of 20% on all our Reed and Rattan Furniture, also on all other Decorative Items, in effect until after the Holidays.

Specialists
in Sun-Parlor
Furnishings

The REED SHOP, Inc.

117 EAST 57th STREET, NEW YORK

Imported
Decorative
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Individuality and Charm

FLORA MacDONALD, Inc.

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BABY THINGS

made by loving Mother hands.

Warm, hand-made double worsted blankets, 32 x 32" (Fig. 1) \$11.15.

Fig. 2 — Dainty little hand-embroidered sacks, cashmere \$5.65; silk \$6.75.

Also an extensive assortment of booties, smuggle robes, bonnets and other things. Carefully selected groups of items can be made up for gift packages to fit your price requirements.

Fig. 3 — Luggage rack, strong, hand made, assorted colors \$6.00.

All prices include packing and delivery

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FOR WOMAN'S WORK**
541 MADISON AVENUE NEW YORK



BIBS FOR THE BABY

White mercerized bibs whose gay blue borders picture horses, elephants or bunnies, have a strong appeal for the discriminating baby. 6 for \$6.50 or \$1.25 each — prepaid.

THE BLIND HANDICRAFT

39 NEWBURY ST. BOSTON, MASS.

TELLER'S COLONIAL HARDWARE

Genuine hand forged iron — fireplace fittings, door knockers, hinges and latches.

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Window Shopping

Antique French Flower Table Antique French Baromètre



ANTIQUES
INTERIOR DECORATIONS
BOSTWICK-TREMAN, INC.
694 MADISON AVE. NEW YORK

I HAVE often thought in visiting old New England coast houses that one of the most picturesque and attractive things about them is the unusual touch given by bits of Far Eastern art which one finds among the fine old American furniture — porcelains, lacquers, or fabrics

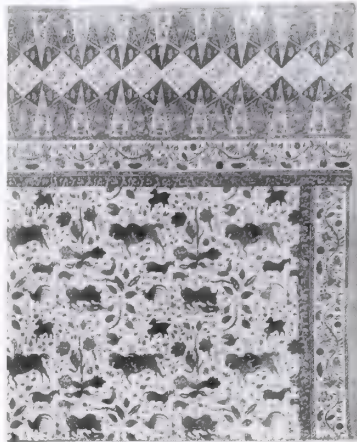


Fig. 21

which were brought home by the captains of the clipper ships from the 'China voyage.' To-day, in modern homes of the type, nothing would be more appropriate, for instance, than the bedspread shown in Figure 21, the photograph of which shows only a quarter of the spread. This particular spread is unusually lovely in design and color. It comes from Java and is made of native hand-blocked cotton, and the pattern tells the tale of some ancient and glorious adventure. The colors are the authentic hues found in old tapestries and rugs — claret, warm greens and yellows, and blue, on a white background. These spreads are washable; for a single bed they are

72" x 108" and cost \$8.00, postpaid; for a double bed, 90" x 108", \$10.00, postpaid. — HOUSE OF CHARM, 79 Madison Avenue, N. Y. C.

THESE tiny little utility cases, Figure 22, are meant to carry in your purse, so that if you suddenly find a run in your stocking or a rip in the hem of your skirt, you can retire to a convenient corner and mend it no matter how far afield you may be. The cases are made of lovely hand-woven silk material and come in several attractive colors — blue, green, peach, violet, golden orange and brown, and black and white. Although they measure only 2" square, they contain pins, safety pins, needles, black and white cotton, and tan

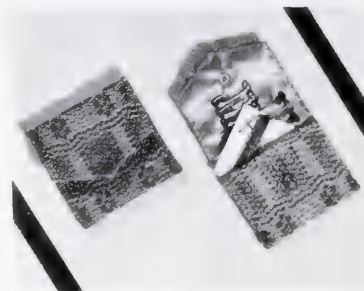


Fig. 22

and gray darning silk. The price is \$1.35 each, postpaid. — THE GARDEN STUDIO, 144 Marshall Street, Brookline, Massachusetts.

IT is so refreshing in these days of pessimism to see something really luxurious that I could not resist showing you the French pouf and pillow in Figure 23, particularly



A Fine Gift Particularly Suitable for Men

There's something fascinating about the function of good barometers, particularly to men.

which makes it a prized possession. This precision built, imported SUNDRO pictured above predicts the weather character with unfailing accuracy. Case is Mahogany face beveled plate glass, handsome dial a bezel. Fully guaranteed.

4 1/2" size - \$4.00; 6" size - \$7.00; 8" LUFF Barometer, same as used in Graf Zeppelin. \$11.00, all postpaid.

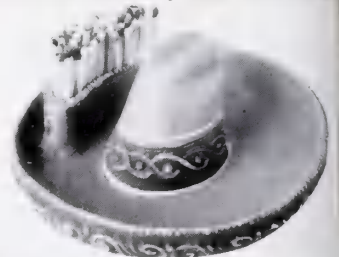
A Truly Smart Clock

that adds charm to the vanity, night stand, end table, or desk. Red, green or blue cast gilt striped dial and bezel, accurate, reliable movement. Width approximately 6 1/2". Postpaid \$5.00.

REICHARDT
BRAND HAVEN — MICH



GIVE A GIFT from MEXICO



Mexican Sombbrero Ash Tray. Hand made and decorated by Aztec Indians of Mexico. Complete with color tipped matches makes splendid Bride's Prize.

\$1.50 each
postpaid

210 Fifth
Avenue

Special price on quantities orders
New York
N. Y.

THE GLOBE TROTTER

Wrought Iron Coffee Table with beautiful Valencia Tile Top

Useful for either indoor or outdoor service

17 1/2" wide—23 1/2" long—20" high \$12.50
Inlaid Tile Cigarette Box to match 5.00
Inlaid Tile Ash Tray to match 3.50
Expressage Collect

WAGNER STONE PRODUCTS, Inc.
West Palm Beach Florida

A Christmas Gift of PRICELESS VALUE

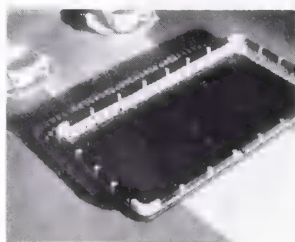


Illustrated Booklet
of Portraits & Miniatures on request

Plan NOW to have a cherished old daguerreotype, tintype or miniature reproduced as a gift for some member of your family this Christmas. Such a gift becomes a priceless heritage. A new process adds distinction to the portrait; frames and mountings are historically authentic.

The Studio of Kathleen Dougan
Thornburg Village at 1829 Spruce Street
in Berkeley, California

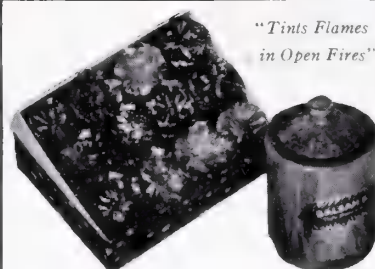
TRAYS



This charming serving tray, with woven wicker rim, is made of excellent quality Japanese lacquer. It may be had in lustrous red or black — three sizes. Postage collect.

8" x 15" \$3.50
9" x 16" 4.50
10" x 17" 6.00

YAMANAKA & CO.
680 FIFTH AVENUE — NEW YORK
Oriental Objects of Art



"Tints Flames
in Open Fires"

Give!
BALSAM BLAZE
for Cheery Holiday Fires!

Balsam Blaze — the modern Tinder — adds much to the charm of open fires. Sprinkle on a spoonful or a cone and watch the varicolored tints dart through the flames. Gift boxes of 12 cellophane-wrapped cones in 8 assorted colors. Also orange-red Jars of hand-turned Pottery. Boxes or Jars, \$1.00 each, postpaid in U. S. A.

The TREASURE CHEST
Asheville, North Carolina
Originators of AUNT NANCY
HAND HOOKED RUGS

CHRISTMAS CARDS AND WRAPPINGS

2.00 THIS OMNIBUS PACKAGE CONTAINS
PREPAID all assorted
6 SHEETS WRAPPING PAPER
12 SEALS 6 TAGS 6 LABELS
6 ENCLOSURE CARDS
5 FIVE CENT "
8 TEN "
2 FIFTEEN "
10 YARDS RED TAPE
10 " SILVER TINSEL RIBBON
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THE HANDWORK SHOP
WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 BOYLSTON STREET BOSTON MASSACHUSETTS

CALIFORNIA HOMES
SPANISH-MOORISH-ENGLISH TYPES
Elevations, Floor Plans, Cost Estimates
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CHRISTMAS— and Window Shopping!

Let the two be synonymous

With the holidays approaching, you need your time and energy for more enjoyable activities. Window Shopping makes this easily possible.

Learn to be a
LANDSCAPE ARCHITECT
in 6 months, by mail, lectures, Pleasant
work, Experts earn \$50 to
\$100 a week. You can earn while
studying. Write today to
AMERICAN LANDSCAPE SCHOOL
67 North Blvd.
The Monks, La.

Window Shopping

RUMP LITE

At last . . . the bridge table gets a break

Trump-Lite clamps onto the table with light centered, giving equal illumination on all sides. An ideal Christmas gift for the bridge fiend. Sold by the leading stores and gift shops, or we will ship to you Postpaid on receipt of money order or cheque.
Prices: Red, Green, Black, \$3.95.
Chromium or Bronze, \$4.95.
(Complete with shade)

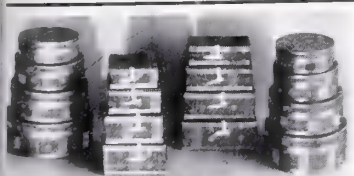
The TRUMP-LITE CO.
434 Harrison Ave., Dept. M
Boston, Mass.



A CHRISTMAS GIFT OF FORGED IRON

There is something naturally Christ-
mas-y about Forged Iron . . . some-
thing that makes you think of
Christmas in the
early days of the
New England
colonists. These
Mail Boxes are of
genuine Forged
Iron in English an-
tique brass finish.
A special at \$3.25.
Postpaid; money-
back guarantee.
Number limited.

Order
No. 39 \$3.25 postpaid
LONGFELLOW FORGE
1 Overbrook Drive, Wilkinsburg, Pa.



BOXES for the SMALL GIFT
Ivory of Chinese Woven Silk in brilliant
oriental Colorings. Four nests of four boxes
each. Outer boxes 1 1/2" deep, 3 1/2" to 4" wide.
complete set of 16 boxes, \$2.00 postpaid.

BAKER'S
At the Sign of the Heather Dog
University St. at 5th Ave., Seattle, Wash.
Send for new Fall illustrated catalog

**VAUGHAN
PIEWATER**
A
QUALITY PRODUCT
SEND TO TAUNTON MASS FOR CATALOG

when the cost is really surprisingly low for such beautiful bits of feminine frippery. They are made of a fine quality satin or soft durable taffeta, filled with lamb's wool, quilted and made entirely by hand, of course, in the spider-web pattern, with a valance and capacious pocket for the feet. The pouf costs \$29.50. The pillow, filled with down, costs \$15.00, or for the set \$42.50 — all prices postpaid. The pouf and pillow may be or-



Fig. 23

dered in any of the soft pastel colors, or in darker colors if preferred, and may be had in French taffeta or soft velvet at a small additional cost. — ELEANOR BEARD, INC., 519 Madison Avenue, N. Y. C.

A CIGARETTE lighter or two, conveniently placed, is a great boon. I found the other day, in a little shop where one always sees new and unusual things, these unique

ball lighters (Figure 24), made of metal lacquered in red or black, and I liked them immensely. They are just the right size to fit con-

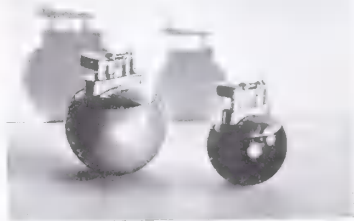


Fig. 24

veniently in the hand, being 2 1/2" high. They are extremely decorative, and cost \$5.75, prepaid. The smaller size, 2" high, may be purchased for \$3.75, prepaid. — ALICE H. MARKS, 19 East 52nd Street, N. Y. C.

THE game pictured here (Figure 25), which would delight any child at Christmas, consists of a

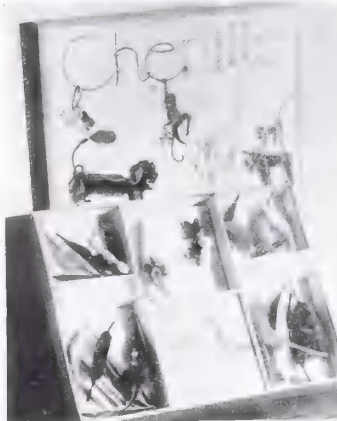


Fig. 25



ROOKWOOD

Group of square and rectangular flower containers in artistic and harmonious color arrangements, priced at \$16.50. Individually priced according to size: \$5.00 (in mirror black or celadon), \$4.00 (in light blue crackle mat), \$3.00 (in straw color or mirror black), \$2.50 (in straw color), \$2.00 (in claire de lune).

Tiffany & Co., B. Altman & Co., Marshall Field & Co., and exclusive stores in most large cities. We invite your direct inquiry.

ROOKWOOD POTTERY
CINCINNATI, OHIO



Old Chinese Cigarette Boxes

**\$3.50
EACH**

Antique tops are made from old opium pipes. No two alike. Hand-wrought, hand-chased and inlaid designs; in brass-and-copper, brass-and-pewter. Shipping charges paid.

R. H. Stearns Co.
Boston

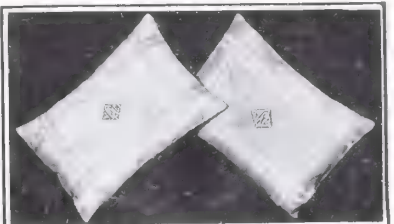


A DISTINCTIVE GROUP

This solid mahogany and gold mirror and portrait miniatures reproduced in actual colors from the originals in the Metropolitan Museum, suggests a charming Christmas gift.
Mirror measures 33 1/4" x 15 1/2" outside. Price \$22.50
Miniatures above, 4 x 5" outside. Price \$6.00 each
Miniatures below, 5 3/4" x 6 3/4", outside. Price \$12.00 each
(Illustrated folders M-1 and X-1 sent on request)

FOSTER BROTHERS

4 Park Square, Boston, and Arlington, Mass.



Special—

6 Monogrammed Pillow Cases, Irish Lawn, white with colored bands and colored monograms, size 12" x 16", For \$5

4 Monogrammed Pillow Cases, solid colors with white bands and monograms, size 12" x 16", For \$5

Colors white, pink, blue, orchid, green, peach, gold. Down pillow to fit, each \$2.

Orders for Christmas delivery must be received not later than Dec. 5. In ordering please print all initials plainly, underscoring initial of last name, as R P F. Postage Prepaid.



Remington P. Fairlamb
INCORPORATED
717 Madison Ave., New York City

Special for Christmas

A Little Smoking Table

Just 20" high

With a four-compartment drawer for cigarettes. In walnut or maple. A real find.

\$6.75 postpaid



MADOLIN MAPELSDEN
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Weather-vanes—Chimney Ornaments Signs to order



NATURE 123 STUDIO
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Window Shopping

Our December "Special"




No. 4426

A solid, plain oak, draw top table. Rubbed down to a dull soft finish. Sound construction. Top 13" x 22" closed. 13" x 34" extended. 19" high. A delightful coffee or mixing table. **\$14.50**

Prepaid within 100 miles N. Y.

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three new yorkers 

145 East 57th St. New York, N. Y.

A division of Hammacher, Schlemmer

ALICE - MARKS

19 East 52d st., N. Y. C.

Gifts, Candies & Foodstuffs



Wrought iron ivy stand, 14 inches high. Black and old silver finish, complete with pot, \$4.00 patented express collect

The Romance of Old Sailing Days



lives again in this modern reproduction of an old Ship's Lantern. The amber glass lens of the base sheds a soft glow when lighted separately. Sails and rigging on boat-model shade are in relief. Sunset colorings harmonize with brass base. 16" high, 12" shade. Separately, base \$7.50, shade \$7. Complete \$13.50. Express Collect

BOAT MODEL SPECIALTY CO.
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"FORTY WINK" COVERLETS for Christmas

Made in Italy, are of silk and cotton, 40" x 55". Come in pastel shades, Roman stripes, combinations of green and yellow, brown and tan. Practical for indoor and outdoor use. Price \$2.50. Postpaid. West of the Mississippi—25 cents extra.

GRACE L. MERRITT
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USEFUL and INTERESTING GIFTS
DESIGNS: Candles, Mirrors, Frames, Stools, etc. (Catalogue, 10c, and 10c for small)
ORDER FROM: 200 Boston Post Rd., Bly, N. Y.

collection of gay-colored bits of chenille, out of which amusing little animals may be made. The eyes for the animals are contained in two small packages, and there is a chart enclosed with full directions for making. In the photograph may be seen a few of the finished animals, and I suspect that not a few grown-up children will join in the game with genuine fun and pleasure. The price of the game is \$3.00, postpaid. — **PLAYLAND GIFT SHOP, INC., 686 Madison Avenue, N. Y. C.**

IF you want to complete the triumph of a successful dinner party by serving excellent coffee in exquisite demi-tasses, let me call your attention to the beautiful little cups in Figure 26. They really are some of the loveliest after-dinner cups I have seen in a long time, bearing the magic name of Royal Copenhagen, and made of overglazed porcelain. Each is decorated with a different nosegay of garden and field flowers, in natural colors, with blossoms on the saucers and rims of gold on both cup and saucer. Price \$22.00, postpaid, for one-half dozen. — **ROYAL COPENHAGEN PORCELAIN, INC., 155 West 57th Street, N. Y. C.**



Fig. 26



Fascinating for gifts and bringing warmth of color and beauty of proportion into your home. Delightful variety of shapes and sizes. See them at leading stores.

ROSEVILLE POTTERY
Zanesville, Ohio

IS N'T it surprising how few tea strainers really do strain tea efficiently? As a rule they either choke up at once and overflow or else let through the smaller tea leaves into your cup. The silver-



Fig. 27

plated strainer pictured in Figure 27, however, has neither of these unpleasant traits and, in addition to its own good points, comes with a little silver-rimmed glass bowl on which it rests comfortably when not in use. The strainer is 5 1/2" in length with a generous bowl 2 1/4" in diameter, and the glass bowl is 3 1/2" in diameter. An excellent gift for anyone who serves afternoon tea and enjoys doing it in comfort. It is reasonably priced at \$2.75, postpaid. — **DANIEL'S DEN, 338 Commonwealth Avenue, Boston.**

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GREAT OPPORTUNITY AND RICH RETURN
Interior Decoration will develop your artistic sense... help you to have the utmost beauty, charm and distinction in your own home and save you hundreds—maybe thousands—of dollars
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GRAVY BOAT AND TRAY Of Heavy Pewter

An exact replica of an Old English piece with Gadroon border. Matches bowl described by Mary Jackson Lee.

Boat — \$6.00; Tray — \$3.00 (Postpaid)
Catalogue A on request

WALTER WESP
542 Fifth Avenue New York City

McPHERSON & FOOT

Consulting Decorators

FURNITURE • FABRICS • LAMP

UTILITY STAND

hand wrought iron. Removable glass tray top 24 3/4" x 8 3/4". Height 28". Antique finish in green or black. Use as Tea or Coffee Table, Flower or Smoking Stand. Delightful holder for jars, boxes and feminine needs in small bathroom. Price \$16.



1043 Madison Avenue • NEW YORK

COLONIAL PINE STAIN

Gives new pine panelling the color, texture and finish of the old wood. Send for circular.

COLONIAL STAIN COMPANY
155-A State Street Boston, Mass.

BANKRUPTCY MILL By Arthur Pound

In the December issue of the *Atlantic* the author of the 'Iron Man' papers, which were published ten years ago, spends a day in bankruptcy court and unfolds the moving drama he witnesses as typical cases pass in review before him. 40c a copy at newsstands

BEDSIDE TABLE



A drawer for sewing — two spacious shelves for 'most anything' — the drop leaves held by two tiny butterfly wings.

Solid Maple, hand-rubbed to a dull finish in four shades. Top (extended) 31" x 16"; 28" high. By express collect.

\$19.50

SOMERSET SHOPS

43 Water St. Fairfield, Maine
Boston Shop — 144 Newbury St.

Window Shopping

HANDWROUGHT REPRODUCTIONS



This handwrought Christmas Tree Vigil Light made of tin and equipped with colored glass candle container will be mailed to you prepaid at the special price of \$1.50.

There are many other unusual handmade lighting fixtures furnished with or without electric fittings at prices from \$3.50 up. Very appropriate for Christmas Gifts.

Send for Illustrated Catalogue
INDUSTRIAL ARTS
Display Rooms at 65 Beacon at Charles
9V North Bennet St. Boston, Mass.

GIFTS that are different

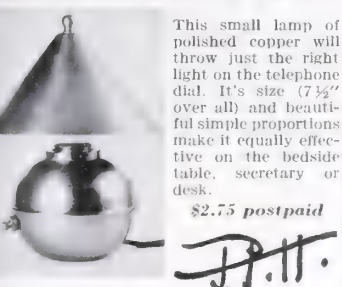
Miniature Antique Bed Warmer. Hand made throughout. Antique brass engraved lid and pan. Real walnut handle. Exact replica of Antique Warmer made in 1750 except being only 10 inches long. Use as ash receiver or incense burner.

Sent Prepaid in attractive Gift-Box
PRICE \$1.50

SEND FOR illustrated price list of exclusive designs in hand made ash trays, bedroom knockers, table lamps, flash lights, tie backs, candlesticks and other gifts priced at \$1 to \$5. Discriminating people appreciate BALL QUALITY gifts

Liberal discount to Antique and Gift Shops
W.M. BALL & SONS, West Chester, Pa.

FOR THE TELEPHONE TABLE



This small lamp of polished copper will throw just the right light on the telephone dial. It's size (7 1/2" over all) and beautiful simple proportions make it equally effective on the bedside table, secretary or desk.
\$2.75 postpaid
J.P.H.

JEANNE P. HODGMAN
39 Madison Ave. New York City

CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY
Small classes offering training for artistic photography. Catalogue. Mrs. Clarence H. White, Director, 460 West 144th St., New York.

MY COUNTRY RIGHT OR WRONG?
Why is a Frenchman a "Frog," an Italian a "Wop"? These, and similar questions are answered in Mr. Calkins' article in the December ATLANTIC MONTHLY.
By Ernest Elmo Calkins Available at newsstands 40c a copy



Fig. 28

IS N'T this a quaint and original idea for a bedroom doorstop — Figure 28? It is made of two hooked mats put together and filled with gravel, with a cord attached which can be tied to the doorknob, much as old-fashioned weights used to be fastened to horses' bits to keep them from running away. It is an extremely practical little affair, measuring 6" in diameter, and may be had in a variety of brightly colored designs. The price is \$2.15, postpaid. — FARM AND GARDEN SHOP, 39 Newbury Street, Boston

THE reason this little cabinet-made coffee or smoking stand (Figure 29) at once attracted my attention was because it was so distinctly different both in design and in coloring. It is beautifully decorated by hand and comes in three different color combinations, all with marbled tops finished in shellac to give a hard wearing surface. The combinations are (a)

Chinese-blue top, legs and apron black, edges soft pinky-rust flecked with gold; (b) black marbled top, legs and apron lacquer red, edges and crosspieces black flecked with gold; (c) blue-green marbled top, legs and apron old ivory, edges Chinese red flecked with gold. The table is 19 1/2" high and 15" square and costs \$17.00, plus shipping charges. — FLORA MACDONALD, INC., 39 Newbury Street, Boston.



Fig. 29

I HAVE often thought that one of the most elusive things to find in a shopping trip is a wall mirror large enough to be practical and small enough to be used in pairs, as part of a decorative scheme. Here, however, in Figure 30, is one which I have tracked down and which fits these requirements admirably. It is made of hand-wrought iron which may be finished in black, rust, or Pompeian green, and there is a small stand which hooks into the frame and which holds the small pot of Italian earthenware in

for Christmas Give COLONIAL COVERLETS



UNUSUAL GIFTS FOR THE HOME
Authentic reproductions of old designs woven in the mountains of Virginia. Hand tied canopies, hand hooked rugs, Colonial wing chairs, footstools, and table mats. Write for free booklet giving histories of the old designs.
GREATLY REDUCED PRICES
LAURA B. COPENHAVER
"Rosemont" Marion, Virginia

A Valentine Reproduction



Duncan Phyfe Seat
Period 1810. Built of highest grade solid mahogany. Nicely shaped legs with saddle seat. Very useful and attractive. Size: 15 in. wide, 20 in. long, 16 in. high. Covered in tapestry, damask or velour.
Samples on request.
No. 924—Price \$15.00
Portfolio of 250 True Reproductions priced for \$2.00

H.C. Valentine & Co.
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207-209 EAST FRANKLIN STREET
Richmond, Va.

2 of MANY GIFT SUGGESTIONS from BRASSTOWN'S OLDEST SHOP



Occasional pieces of copper or brass are the reigning vogue in decoration. Their gleaming surfaces add a note of informal charm to the smart modern interior.

The Russian kettle illustrated comes in copper with richly contrasting bands of brass, or vice versa. Safely Pewter lined, 7" high, \$3.50 postpaid. The equally stunning candlesticks are copies from a rare old English diamond-cut design. In heavy solid polished brass 11" high, \$4.25 per pair postpaid.

Gifts galore in beautiful, yet inexpensive copper and brass are illustrated in our catalog 12 A. Send for it.

ADOLPH SILVERSTONE, Inc.
Est. 1898 — Oldest Shop in "Brasstown"
21 Allen Street New York, N. Y.

THERE'S Romance IN THIS STORY OF FURNITURE



\$1.00 POSTPAID
YOU'LL enjoy this fascinating book on furniture styles, now in its fifth edition. How politics, religion and society affected furniture — how the great designers lived and worked — all is told in this completely illustrated work of 30 chapters. Endorsed by prominent authorities, the text is non-technical, easy to read, and written especially for the home lover. Handsomely bound — a choice gift and a real addition to your own library. A dollar brings your copy.

CENTURY FURNITURE CO.
54-L Logan St., Grand Rapids, Mich.



WM. BALL & SONS—West Chester, Pa.

HANDWOVEN SET for bureau and table, wanted colors
Spear 14 x 35 \$5.25
Table Mat 14 x 10 2.75
Pia-cushion 1.75
Complete \$9.50 prepaid
THE CRAFTSMEN'S GUILD
15 Fayette Street Boston, Mass.

Window Shopping

STUDY INTERIOR DECORATION AT HOME

FOUR MONTHS PRACTICAL TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.

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Hooked rugs, woven articles and unusual toys
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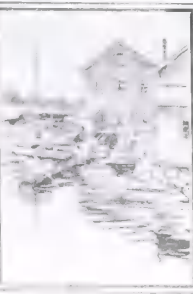
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280 Madison Ave., at 40th St., New York



NEW ENGLAND PRINTS

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Esther M. Andros

Singly \$1.25
Six for \$6.25

Thirty subjects
available

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Road
Jamaica Plain
Massachusetts

JAPANESE FLOWERING CHERRIES
FLOWERING QUAME AND MAGNOLIAS
A. C. WHITELY
277 Washington Street, Norberth, Pa.

which ivy may be placed. When I saw it, I thought at once of its many decorative possibilities, for I think it altogether charming. It is 24" high, 10" wide at its widest point, and is a moderate price — \$10.00, including the ivy pot, express collect. — **THE REED SHOP, INC.**, 117 East 57th Street, N. Y. C.



Fig. 30

IN a famous shop which specializes in Oriental art I found these unique compoted dishes (Figure 31), which I am sure would delight any feminine heart. They come from Japan and are made by hand of pewter, with a little carnelian ball under the top and one at the tip end of the stand. The color combination of the gray of the pewter with the red gold of the carnelian is really exquisite, and in shape and design they are most attractive with their lotus-edged top and base. They are 5½" high

and not expensive at all — \$12.00 each, prepaid east of the Mississippi. — **YAMANAKA & COMPANY**, 680 Fifth Avenue, N. Y. C.



Fig. 31

OF all the delightful pieces of Early American furniture which cheer the heart of collectors and enthusiasts, none is more prized than the spool beds of the period, which were the inspiration for this very attractive and useful magazine rack (Figure 32) that rejoices in the name of Jenny Lind. It is made of maple, finished in light maple, walnut, or mahogany, and is capacious and sturdy enough to hold heavy magazines and newspapers comfortably. It is 20" long, 12" deep, and 19" high, and costs \$9.75, prepaid a hundred miles outside of New York. — **THREE NEW YORKERS**

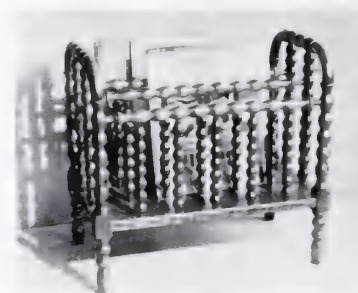


Fig. 32



Christmas Cards with personality

Designed abroad especially for us, these cards express the spirit of Christmas simply, beautifully. 10 to 25 cents each. Assortment of 10 cards, \$1.50 post paid. Editions limited. Order now. Write for folder of illustrations.

The LITTLE GALLERY

29 West 56th Street New York City

A most interesting place to shop for artistic and individual Christmas Gifts — Silverware — Glass — Pewter — Jewellery — Antiques, etc.
Mail orders carefully considered

Claude Moore Fuess'

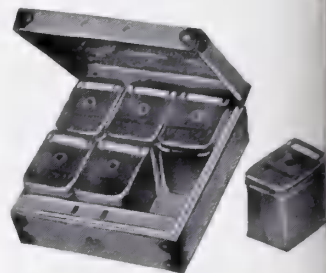
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AN ATLANTIC BOOK

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This practical bank will go far toward lightening a tedious task. It contains six removable compartments in which bills and coins may be inserted thru slots in the outside cover. With it comes a list of suggested titles and printed blanks to suit your own needs. And, of course, a lock and key. 6 x 6 = 2½ in. In bl orchid, or green metal.

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May we send you a copy of our complete Christmas catalogue?



Mischief Pixie 20" high \$12.50

Pompeian Stone, Le
Terra Cotta, Marble,
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Illustrated Catalogue
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Heavy Chinese brocade silk pajamas, cut by our own tailors, perfect fit with special 24-inch pants. Actual \$25.00 value, delivered for \$12.75. Blue, Brown, Gold, Jade, An ethyst, Black, White. Sizes: Large, Medium, Small.

Robes to match. \$25.00
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Guarantee of Satisfaction
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"Handy Blankets"

Purest wool, about 36 x 54
Featherweight, \$10.00 Regular, \$12.50

Handwoven in Ireland

Carol Brown, Importer Boston, Mass

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Coming — in the December

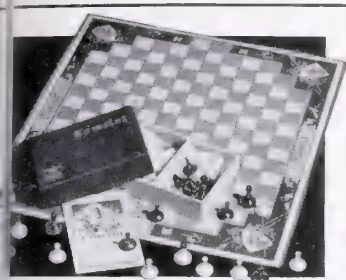
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A colorful story of first-hand experience — the making of a Puget Sound ranch from stumps to cherry blossoms.

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Window Shopping



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REG. U. S. PATENT OFFICE

Do not delay the enjoyment of this new pleasure,
Fun is in Playing it!

STLE SET: The New \$5 Set with Red and White Ivory Pieces — they are a delight to play, and double the fun of playing! Until now, Ivory Pieces have been obtainable only \$10 and higher priced sets. This is the set art hostesses are using at parties. **Price, \$5.00**

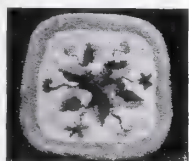
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and-hooked chair pad, sponsored by Mary Jackson Lee of HOUSE BEAUTIFUL. Size 14½" x 14½", shaped. \$2.75 postpaid. Other sizes at proportionate prices can be ordered in colors to harmonize with your rooms.

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I HAVE seldom seen a more attractive holder for ivy than the one pictured in Figure 33, and its appeal, I think, lies in its extreme simplicity. Although the bottle is a modern reproduction, it has the rich bottle-green color found in really old bottles, and the glass has the same bubbly hand-blown effect. The plain iron holder holds it securely and takes up little wall space, measuring 12½" in length. The bottle is 7½" in height and 4½" in width. The price for bottle and holder is \$1.25, express charges collect. — INDUSTRIAL ARTS SHOP, 65 Beacon Street, Boston.



Fig. 33

A LIGHT which will impartially illuminate the card table and every player's hand is something bridge players have always longed for, so

I am sure the Trump-Lite shown in Figure 34 will fill a long-felt want — and incidentally solve the problem of what Christmas gift to bestow upon your card-playing



Fig. 34

friends and relations. The lamp is a portable fixture, easily clamped to the corner of any table, where it remains secure and out of the way. The light is thrown directly on the centre of the table, and the height of the lamp, the shape of its shade, and so on, have been carefully worked out so that the results have been approved by experts. The 14" parchment shade is decorated by a plain black stripe, and the standard, holding the shade 20" from the table, may be had in chromium, bronze, red, green, orange, or black and gold. In chromium or bronze the price is \$4.95, or \$3.95 in color, including cord, and postage. — THE TRUMP-LITE COMPANY, 434 Harrison Avenue, Boston.

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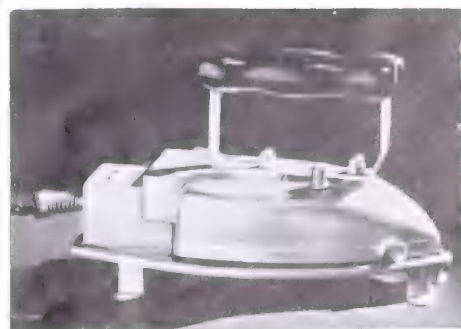
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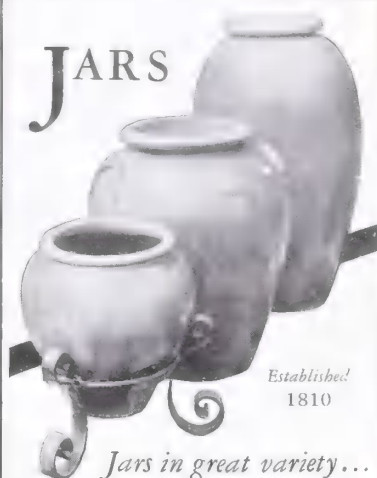
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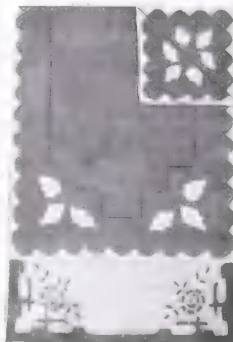
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16" x 24" Tray with two 14" x 14" Napkins, a value for \$8.50

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IVY STAND

Of Black Wrought Iron

20 inches high
 36 inches wide



The beauty of its design makes it a decoration of distinction in any setting.

\$12.50 Expressage Collect

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AT LAST!—

Tea in comfort

if one has a well-balanced tray, thus, on her knee. Set of four, 12 x 17, in assorted bright colors

\$4.85 postpaid

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Trade mark Reg. U. S. Pat. Off.



Silex is made in Chromium or Silver; 4, 6 and 8 cup sizes.

Amber clear, rich, fragrant coffee made in all Pyrex glass Silex brings an entirely new taste experience. For the Silex principle of coffee making is far removed from less correct and less fascinating methods.

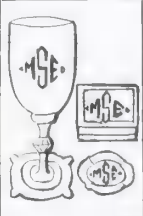
Water rises through the pulverized coffee at the exact temperature to extract rich, full flavor with no bitter or metallic taste. It immediately streams back to the lower bowl—ready to serve. Coffee lovers are rapidly turning to Silex.

Prices from \$4.95. Write for brochure to The Silex Co., 92 Pliny Street, Hartford, Conn. Check type desired.
☐ Electric ☐ Gas ☐ Alcohol



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Address _____

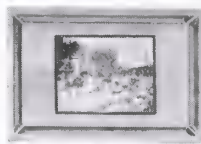
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3 letter monogram
\$18.00 doz. post paid
Matching Cigarette
box + tray
\$3.75 - post paid
allow 3 days for
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Size 25"x17"



Height 20" Top 18"x17"

STURDY AND ATTRACTIVE LUGGAGE RACKS

Convert them into perfect Coffee Tables with this Beautiful Tray

Tray in Genuine Maple, Walnut or Mahogany \$3.00.

The rack in Early American Maple, Walnut or Mahogany finish, \$3.50.

Unfinished, \$2.50. We pay express charges when check accompanies order.

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True Reproductions

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Curly Maple or Walnut \$2.75

FIRE SCREENS

Maple or Walnut \$8.50

STOOLS, HAND CARVED \$10.80

Best reproduction of needlepoint.

McClellan's Shop TISKILWA, ILLINOIS

BRASS PLATE

with your photograph deeply and faithfully reproduced

4

1400 150 1600 1700 1800 1900 2000 2100 2200 2300 2400 2500 2600 2700 2800 2900 3000 3100 3200 3300 3400 3500 3600 3700 3800 3900 4000 4100 4200 4300 4400 4500 4600 4700 4800 4900 5000 5100 5200 5300 5400 5500 5600 5700 5800 5900 6000 6100 6200 6300 6400 6500 6600 6700 6800 6900 7000 7100 7200 7300 7400 7500 7600 7700 7800 7900 8000 8100 8200 8300 8400 8500 8600 8700 8800 8900 9000 9100 9200 9300 9400 9500 9600 9700 9800 9900 10000

HERE — Figure 35 — is the very latest gadget for your desk! It is a fluted chromium-plated ball weighted to stay at a certain angle no matter how carelessly it is knocked about, so that it makes an ideal holder for pen or pencil. The ball measures 3" in diameter and costs \$4.00, postpaid. — MAPLE, CHINTZ AND PEWTER, 99 Mount Vernon Street, Boston.

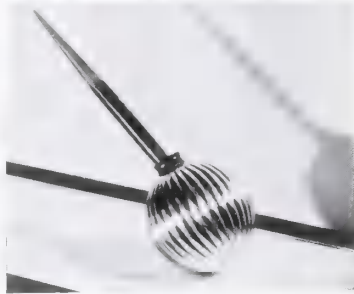


Fig. 35

THERE are, I think, few man-made articles more lovely than the Venetian glass vases blown at Murano. Ordinarily they are very expensive and deservedly so — but the little vases in Figure 36 are

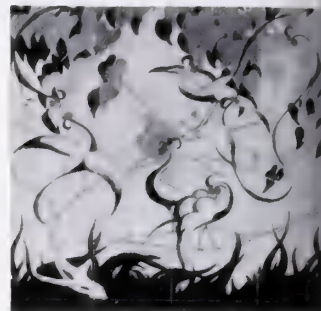


Fig. 36

blown by workmen as 'offhand' pieces and sell at a ridiculously low price for such delicate works of art. Each shape comes in but one color — the one holding flowers in pale green, the next in light amber, the next in amethyst, and the one farthest to the left in aquamarine. The shapes and colors are all so entrancing that I strongly advise you to buy the whole set! The vases stand between 3" and 4" in height and cost but \$2.00 each, carefully packed and postpaid. — CARBONE, INC., 338 Boylston Street, Boston.

SOME fortunate baby this Christmas will discover that Santa Claus has not forgotten to tuck in his stocking a few toys which will make the daily bath a marvelous adventure, for the fishermen in far-off Labrador have been busy for months making the little toys shown in Figure 37. One is a puffin, a most naïve and delightful-looking bird native to Northern waters; another is a fish who wears an engaging grin, and the third is a little sailboat. They are all made of wood, and all of them really

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Manual, Edited by Blanche Halbert
800 pages—80 illustrations—\$3.00
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We have specialized since 1877
H. SUMMERS & SON
38 Charles Street, Boston, Massachusetts

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By

Alfred Batson

"Quite as exciting, as the best type of detective yarn is this straightforward, often wild, often comic, yet inherently veracious tale of a young American soldier of fortune. . . . He tells about it with gusto, in a picturesque, staccato, rapid-fire style that makes easy, rapid and lively reading." — G.W. HARRIS, in the N. Y. Times. \$2.50

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A PERSONAL Gift!

"A beautiful table, my dear . . . But, Oh! those MATCHES!!"

DON'T LET UGLY MATCHES MAR CHARM OF YOUR HOME

MONOGRAM Match Packs add that charming and indispensable touch to the modern dinner table, bridge party or other social affair. Order a supply today with your own initials in any style monogram shown (No. 1 shown at top). Cover colors: Black, light blue, dark blue, silver, red, light green, gold, purple, lavender, orange, yellow. Initial colors: Black, blue, red, green, white, purple, silver, gold.

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Prepaid in U.S. Send check with order. Give monogram and cover colors, and monogram style number.

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Mazo de la Roche

This novel is second on the NATIONAL 'BEST SELLER' LIST

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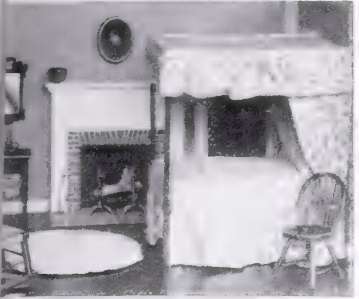
"One hardly realizes the beauty of 'Finch's Fortune' until one takes up another book, the comparative flatness of which comes as a splash of ice-cold water." — The Brooklyn Daily Eagle

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Window Shopping

Tynietoy Doll House Furniture

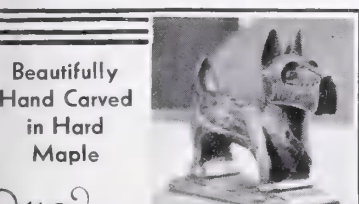


Special Christmas Offer
Four-poster Bedroom, 12 pieces, \$11.00
 Four-poster bed \$4.50, Sewing table \$1.35, Windsor chair \$1.75, Georgian mirror 65c, Ladder-back chair \$1.65, Candleholder 10c, Rag rug 1c, Bird cage 15c, Hand-painted picture 75c, Wooden bowls 10c, Fireplace \$1.50, Andiron \$1.25.

A fascinating and novel gift is our "Assemble Your Own" Tynietoy four-room Village House (size 2' x 4" x 1' x 2"). Materials cut and fitted, including stairs, fireplace, non-breakable windows, window casings, doors, door knobs, hinges everything. Entire outfit with full directions \$5.00.

Individual pieces or rooms furnished entire in whatever period desired — Early American, Colonial, Victorian or Spanish. Shipped anywhere U. S. postpaid on receipt of price. Write for FREE illustrated catalog.

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 Ask The Toy Shop in your Town for TYNIE TOYS



Beautifully Hand Carved in Hard Maple
DOG
 17 1/8 x 4 3/4 x 6
 Price \$3.75 prepaid
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 Designers and Producers of Fine Wood Articles

Stops Slipping in Bathtub—Shower

Avoid this danger to family and self with **FOOTSURE**. Fits in bottom of tub. Patented vacuum cups molded in mat make it nonskid on slippery surfaces. High grade rubber attractive design, beautiful colors — White, Green, Orchid, Blue.

\$2.75 at Department and House Furnishing stores, or direct on receipt of price, or C.O.D. Circular FREE. **FOOTSURE Co., Inc., N-48, 107 East Pico St. Los Angeles, Calif.**

WHITE PORCELAIN VASES

gold bands and floral motifs
 No. 5081, 5" high, \$5.00 pair
 No. 5083, 8" high, 11.00 pair
 at your local dealers or write to
PERIOD ART SHOPPE, INC.
 Importers and Manufacturers of Decorative Accessories
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Hand Netted Fringe

"Points" and other patterns, 60c yard
OLD TIME OVAL GILT MIRRORS
 Frame 12 1/2 x 14; glass 7 x 9; each \$8; pr. \$16
MARY A. SWEENEY
 183 North Broadway Lexington, Ky.

Do you dread Christmas Shopping?

Let this department be your inspiration. You may be sure of finding a carefully selected article to fit every need.

float. They may be had in red, blue, or green. The bird is 4" tall; the fish 5" long; and the ship, with white sail set, 6" tall. Each costs



Fig. 37

\$1.25, postpaid. — **GRENFELL LABORATOR INDUSTRIES, 425 Madison Avenue, N. Y. C.**

If you have a delectable baby on your Christmas list let me suggest these pillow slips (Figure 38). They are made of the finest handkerchief linen, soft enough for the most exquisite little cheek to rest on; one is edged with net on which dignified ducks are appliquéd; the other is exquisitely embroidered with bunnies in Appenzell work, and both have re-

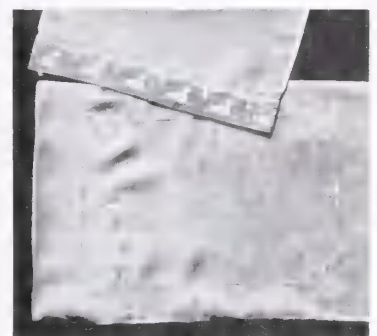


Fig. 38

movable china-silk linings in pink or blue. They are 12" x 16"; the price is \$5.50 each, but please add 15 cents for postage. — **NEW YORK EXCHANGE FOR WOMAN'S WORK, 541 Madison Avenue, N. Y. C.**

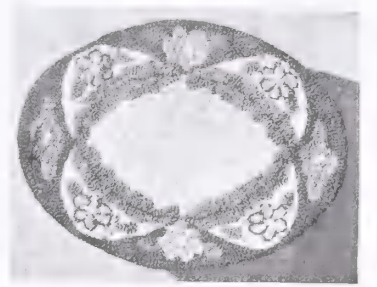


Fig. 39

SOME of the most interesting handicraft work is done by the mountain women of our Southern states, and in Figure 39 is a typical hooked silk table mat, which might be used also as a top for a footstool or a pillow. The work is done mostly by a little group of women in the mountain section, literally in the coves of the foothills of the Blue Ridge Mountains, and the craft has been handed down from generation to generation. The mat shown is made in a charming old flower design in natural colors, on a background of black and white, and is known as 'Dixie' from the name of the woman who made it. It is 10 1/2" x 8 1/2" and costs \$2.60, postage prepaid. — **TENNOGA HANDCRAFTS, Dalton, Georgia.**

Mary Jackson Lee



Grace and Charm

A walnut coffee table of distinctive hand craftsmanship. Top is of beautifully figured walnut veneer and the side aprons are inlaid with satinwood. Length 22", width 15", height 18". Reasonably priced at \$15.00, crated, F. O. B. Asheville, N. C. Many other examples of our wood-carving and hand made furniture are shown in our new catalogue. Catalogue will be mailed promptly upon receipt of \$1.00 which will be rebated on first purchase.

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WATER PITCHER

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\$3.50

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THE Cowdin TABLE

a Great Furniture Value \$18.75

THE COWDIN TABLE is a fine piece of furniture as well as a folding card table. Genuine American walnut, Honduras mahogany or gumwood tops. Stain-proof satin finish. Patented self-locking folding mechanism is simpler, stronger, more rigid. Table is so strong you can stand on it. Built-in roll-fed score pad, detachable ash trays Tailored felt cover, individual cartons. At your furniture store or direct by parcel post or express prepaid. Order now for that friend to whom you wish to give a really distinctive Christmas gift. Order individually or in matched or assorted sets.

THE COWDIN CO., 229 Davis Street, Portland, Ore.

Ship prepaid..... Cowdin table at \$18.75 each.
☐ Walnut ☐ Mahogany ☐ Gumwood ☐ with ☐ without score pad. I enclose ☐ check ☐ money order.

Name.....
 Address.....

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—Beautiful!
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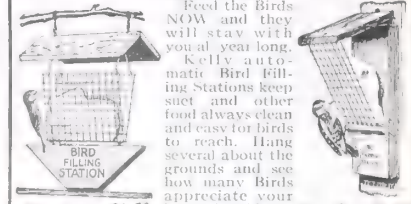
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 Bird Home Catalog to prospective buyers

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Unusual gift boxes, appropriate for Christmas, New Year's, or Birthdays.

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exclusive designs, magnificent assortment, delivered anywhere — Send for samples at once.

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Travel even for pleasure alone is unconscious education

Most travelers to the Pacific have viewed the glories of the Golden Gate, the pleasure haunts of Hollywood, and have even crossed the border to that emerald oasis, Agua Caliente, where they can dine in the patio and play for silver dollars in its gilded casino.

But few indeed have ventured on down the sixty-eight miles of good dirt road, past cactus-spangled hills and rugged shore line, and arrived suddenly on one of the loveliest bays in North America, with one of North America's most luxurious hotels lying within its crescent. Here, in the curve of Todos Santos (for thus the Spaniards sought to honor the glories of this vast harbor), the new Playa Ensenada rubs shoulders with the cluttered little town of Ensenada, where for the first time you will actually smell the breath of old Mexico. I know of no trip of equal length which so gives you the feeling of being transported abruptly from all that is known and trite to all that is new and glamorous.

Sportsmen come to lower California for game and fish — it abounds in both. One can bag quail and doves and venison in the surrounding hills and catch mackerel, bonito, lobsters, and abalone in the waters of the bay.

Lotus-eaters come to bask on the terraces of the Playa Ensenada; to step from its lawns on to the silver beach; to watch, while they sip their liqueurs in the patio, banana leaves languidly making shadow patterns across century-old iron grilles from Cuba. And there is even meat here for the sight-seer; for in a little frame house beside the sea once lived Robert Louis Stevenson, that bird of passage, for a brief space.

You will spend some of your time in the roistering main street of Ensenada, where bars are plentiful and quite proudly respectable, and where liquor is not the only novelty to be purchased. Spidery Mexican lace graces the shops here, and hand-blown glass, in whose irregular sworls and bubbles the artisans have caught all the colors of the sea, the glow of amber and amethyst. These and many more fascinating things you will find in the quaint shops.

And whether you stay a week or a day, whether you never again have the privilege of making this magic pilgrimage, I shall lay a wager with you here that your mind's eye will never lose its picture of the little town and the glittering bay, with the wide shimmer of the bay beyond.



CRUISES FOR JANUARY

MEDITERRANEAN CRUISES

January 9. *S. S. Britannic*. White Star Line.
January 23. *S. S. Homeric*. White Star Line.
January 26. *S. S. Transylvania*. Cunard Line, and James Boring.
January 29. *S. S. Columbus*. North German Lloyd Line.
January 30. *S. S. Carinthia*. Raymond-Whitcomb.

WEST INDIES CRUISES

January 7. *S. S. Lapland*. Red Star Line.
January 7. *S. S. Statendam*. Holland America Line and Raymond-Whitcomb.
January 9. *M. S. Kungsholm*. Swedish American Line.
January 9. *S. S. Reliance*. Hamburg American Line.
January 9 (from Philadelphia). *M. S. Milwaukee*. Hamburg American Line.
January 20. *S. S. Belgenland*. Red Star Line.
January 21. *S. S. Lapland*. Red Star Line.
January 23 (from Philadelphia). *M. S. Milwaukee*. Hamburg American Line.
January 23. *S. S. France*. French Line.
January 26. *S. S. Berlin*. North German Lloyd Line.
January 27. *S. S. Statendam*. Holland America Line and Raymond-Whitcomb.
January 30. *M. S. Kungsholm*. Swedish American Line.
January 30. *S. S. Reliance*. Hamburg American Line.
Every Saturday a Santa liner of the Grace Line sails on a Panama-Havana cruise.

PACIFIC CRUISES

January 9. *M. S. Stella Polaris*. South Sea Island Cruise. Raymond-Whitcomb.
January 16. *S. S. Mariposa*. West Indies, South Seas, and Oriental Cruise. Matson Navigation Company.

So you've been to California. You have spent some time in San Francisco and possibly Los Angeles, but have you carefully explored that treasure house of good things which lies between Los Angeles and San Diego — namely, Southern California?

Here are no end of attractions: one may enjoy beach resorts all down the coast, with Avalon and Coronado at either end; then there are splendid drives such as the Mulholland and Malibu near Los Angeles, the 'Rim of the World Drive' leading to the mountains and Big Bear Lake, or El Camino Real, 'The King's Highway,' up the coast from San Diego. Along this trail the missions were built, and their ruins today constitute one of the major interests of Southern California. In this garden spot there is opportunity for all sports throughout the year.



But Southern California now offers a new thrill. About a hundred miles southeast of Los Angeles are Palm Springs and Indio — cities in the desert. Both have splendid hotel accommodations, with the advantage of one's own bungalow for longer stays. Here one may be particularly 'choosy' about his manner of living — he may rest, play, or spend strenuous days hiking or in the saddle.

Palm Springs, the larger of the two resorts, is situated at the foot of Mount San Jacinto, where the desert and mountains meet. It is this contrast which spells charm. Here is the original home of the California palm, and near by is Palm Canyon, a scenic marvel, and

Tahquitz Canyon with its waterfall, where the Desert Play is given. There are splendid swimming pools for day and night bathing, solariums for sun baths, a golf course, and tennis courts. In addition one may enjoy music, dancing, and bridge.

But only the experience of days spent in this exotic place with its vivid sunsets, its invigorating air, its lovely views, can make real the lure of this siren of the desert.

D. J. D.

Not even in the strangest mirage that taunted their sun-struck eyes could the pioneers who perished in Death Valley but a generation ago have visioned the luxurious hotel that stands there to-day. A hotel where the tourist visiting this country, remote yet easily accessible, can play golf two hundred feet below the level of the sea, bathe in a spacious swimming pool, and live as comfortably as if he were in the midst of civilization instead of in one of the wildest countries on the face of the earth. Perhaps it is the tragic story of those early pioneers seeking a short cut across California to the gold fields, and the later romance of the Twenty-Mule Teams transporting borax from the valley that give the place a special lure. Yet its weird beauty alone is enough to draw people to it from far and wide. Its diversity of earth formations, its color, the stunning vistas it discloses, make Death Valley a place difficult to describe yet, once seen, never to be forgotten. If you love the desert, be sure to see this spectacular piece of it. If you do not feel its spell, go even so — and Death Valley will convert you.

M. A. N.

GIBRALTAR, at first sight, may be a disappointment. For the famous rock does not look, as you come upon it, too much like the wide known advertisement. It is that as it rears its huge bulk from the sea the promontory presents a picture of extraordinary beauty, a happy contrast to the Azores passed a while back, looking bleak and barren, their summits enveloped in fog. Seen in the early morning hours, a thin mist gives a theatrical enchantment to the gorgeous colors, the shaded green of the water, the white towers settled at the base of the copper-colored slopes, and in the background the blue and purple hills. Spain lies inland and off to the left, and the narrow isthmus of the Gorge sees ahead as the ship turns into the harbor is the no man's land which separates the two territories. But the rock is not the rock of your dreams.

The town itself, as it unfolds thereafter, follows the same line of changed values. For the fortifications above with its obsolete-looking guns poking out fails to impress you. It is the patois you hear as you pass along the street that attracts your notice rather than the accent of the friendly soldier from



Birmingham when you meet farther off, when he tells you about the monks that ought to be seen in the adjacent gardens. There is more thrill in the first Arab you see than all his bright rags than in a whole regiment of the king's own.

Thus the conventional idea of Gibraltar seems, little by little, to disappear, and you are left with the town reduced to its single main street. But this is not so bad, because it turns out that the street is a street of shops. And although it no means the bazaar at Constantinople, there is enough of interest to fill what may be but a visit of a few hours. There are blankets of gay shawls, of course, fine lace, jewelry of no particular merit, and handsome leather work done by the prisoners at Morocco. There are inlaid chairs and cabinets from Spain, carved amber from China, and metal work with an ecclesiastical past. But perhaps the most intriguing articles and the most unexpected are the numerous pieces of blue ware, plates, soup tureens, platters, cups and saucers, brought from Worcester or Staffordshire by officers' families evidently, finally to lend unlooked-for respectability to the surrounding gewgaws in the semi-Oriental antiquary's window.

About midway along the street there are the cathedrals. On the



Come to picturesque Spain



**Where sun is shining
and life is smiling.**

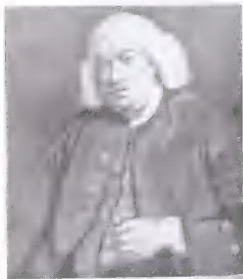
Comfort unexcelled by any other country in the world, and at a minimum price, Spain being an essentially inexpensive country.



For full information apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine, NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, Dean & Dawson, or any other Travel Agency.

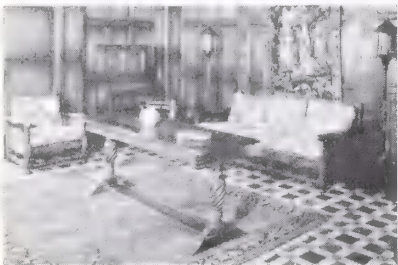
HISTORIC POSSESSIONS FOR YOUR HOME

Dr. Samuel Johnson's famous dictionary table



THIS is an exact reproduction of the sturdy oaken table used in his London quarters by the great lexicographer and author who was immortalized by his biographer, Boswell. We can picture, gathered about it, the literary lights of the 18th century, in convivial company.

The original table, a Georgian piece carved in the solid oak, is today well preserved, and this is a faithful copy, 67 inches long. Its historical associations make it a prized possession.



IN the Grand Rapids Bookcase & Chair Company collections are scores of carved oak reproductions and adaptations of priceless museum pieces. Their distinguished ancestry and sturdy oak character, their curious forms and symbolic carving, will contribute much to the charm of your home. There are cabinets, cupboards, chests, sideboards, chairs, benches, desks and numerous other articles which may be arranged in groups for the dining room, living room, library, studio, club or office.



You will enjoy having our book, containing a number of plate illustrations of room groups and individual pieces, with historical sketches. It will be sent on receipt of 10 cents, and with it the name of a store near you where this carved oak furniture may be seen.

GRAND RAPIDS
BOOKCASE & CHAIR CO.
EAST LANSING, MICHIGAN
Showrooms at Grand Rapids

TRAVEL

[Continued from page 466]

side the English cathedral, the façade made in the form of a Moorish arch, without towers or other distinction, the whole painted gray and unfortunately lugubrious. The so-called Spanish cathedral opposite is open and strangers are welcome. Once a mosque, it has a tiny courtyard, tiles, palm trees. Inside in the dim light one finds Saint Bernard in one corner and Our Lady wearing an enormous crown in another. An unusual feature is the choir loft on the wall up above the chancel.

As a town, Gibraltar is really not at all remarkable — and yet it has a spell, the spell that is Europe. All the unconscious beauty and abandon of the Latin civilization, its promises of enchantment, its faith, its shortcomings, are latent here. Behind the scenes somewhere an official military life goes on, with fox hunts and high society. Who cares? A local landau, as we retrace our steps down to the dock, goes rattling recklessly by, the driver yelling a song at the top of his voice. In the distance, now, the cathedral bells begin to ring tumultuously for no known reason. We are, thank God, back once more in Europe — and Gibraltar as the entrance to another world, as the gateway to Europe, has not been, after all, a disappointment.

G. B.

ON the shores of the Mediterranean, within motoring distance of any point on the Riviera, lies one of the most perfectly situated villages in the world; a place which many people miss, since it is away from the railroad. On the Riviera of Genoa the mountains reach their arms into the sea. One of them shelters a fishing village and its strip of harbor like a mother's arm about a child. This child is Portofino. Its rose, yellow, white, and light green plaster houses are built trustingly on the water's edge, with only a few feet of unrailed stone walk between their doorsills and the ocean. Its public square merges into a beach where boats are drawn up like toys.

Sit under the yellow awning of some café on this piazza, drink your *caffè latte* and watch bronzed men spread a net on the sand, or mothers, sitting with full-spread skirts, flash their hands over big pincushions as they make pillow lace and keep their eyes on certain blobs of color paddling in the water. A boat with rosy-orange sails drifts in from the push of the wind outside, furling its wings in the still air as it reaches the quiet harbor.

To appreciate Portofino's security, climb the short path to the outside shore of the sheltering peninsula and look out across a billowy ocean toward Africa. Waves dash against the rocks, throwing salt spray high into the air. Houses built on this water's edge would be flooded to the roofs. Saunter down again to Portofino, sitting like a child with its feet in still water, safe and at peace. Send your car ahead to Santa Margherita, charter the boat with rosy-orange sails, and float off over the blue sea.

M. J.

WILD honey in a purple bowl — that was my first impression of Timgad in Algeria.

In 100 A.D. the Roman Lucius M. Gallus built this colonial city of a lovely smooth cream-colored marble, and the years have weathered it to the color of wild honey. The Aures Mountains, which surround it, are a deep purple shade under the brightness of the North African sun.

Until the beginning of this century the Arabs ploughed their fields over Timgad not knowing what wealth lay beneath their crops. One day a peasant turned up a stone with his plough. The archaeologists found it interesting and started digging. So, little by little, Timgad was resurrected. Now it lies in some of its ancient splendor, acres and acres of city for us to marvel at.

I have spent days in Timgad going in and out of the houses, wandering through the forum and library. There are no roofs, no doors, but the excavators have restored the walls so that they stand about four feet high

—and most of the columns are intact. The market place is an example of orderliness which we might profitably copy. The outer wall of the market forms the back walls of the stalls, and large, smooth slabs of marble form the counters. The marble partition dividing each stall is decoratively carved with the product sold in the adjoining stall. We know that this was the fish stall, for on the partition was carved an intricate pattern of inter-twined fish, and that was the wine stall, for the partition is decorated with a Bacchus holding a luscious bunch of grapes!

The highway, made of immense stone slabs, still bears the ruts made by chariot wheels. For the Romans drove their chariots on this highway to Carthage, on the shores of the Mediterranean, over one hundred and fifty miles away!

R. D.



THE SALVATION ARMY has over two thousand centers, always open, with a welcome for the poor and distressed. In normal times these outposts of social welfare minister to the limit of their capacity. During the past year the work of helping and healing has increased almost beyond calculation. Men and women who never before knew poverty have been added to the ranks of the hungry. Ashamed, bewildered, they have sought the aid and advice of The Salvation Army. Thousands of homes have been saved from ruin. The unemployed have been fed and clothed, turning a menace to society into an asset.

**An Even Larger Program
Is Demanded This
Winter.**

**The contribution of
The Salvation Army to
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Christmas baskets, family
welfare, and a dozen
other forms of assistance,
will cost over \$4,000,000.
We rely on our friends
to give us that amount.**

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**Commander Evangeline
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quarters of The Salvation
Army, 120 West Four-
teenth Street, New York,
N. Y.**

—or—

if you prefer, to your local resident officer. Gifts may be allocated to any specific purpose or district.



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Put Christmas Seals on *all* your Christmas packages. Let these bright little messengers carry the good news that you, too, are doing your bit to fight tuberculosis, to protect the health of your community.

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S E R V I C E

Are you getting full value from your subscription to the HOUSE BEAUTIFUL?

Do you realize that we maintain two departments especially for your help?

The Readers' Service Bureau will answer, so far as possible, any questions you care to ask about articles shown in the magazine.

The Home Builders' Service Bureau will help you solve your building, furnishing, or planting problems, answering specific questions or referring you to professional workers in your vicinity.

■ **Professional advice** will also be given in these three phases of home making for a nominal sum. The bulletin listed below tells about this service in detail.

■ **Stock Plans** of smaller houses are for sale for the benefit of those whose building problem can best be solved by their use. We have two House Plan Portfolios at 25c each which show these plans.

This coupon is included for your convenience

THE HOME BUILDERS' SERVICE BUREAU, 38 Arlington St., BOSTON, MASS.

I enclose (25) (50) cents for which please send me:

- ☐ Small-House Portfolio No. 1 — Colonial Designs — 25 cents
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**COLONIAL
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DECIDE now on *this* masterful radio-clock as your crowning gift to home and family this Christmas. Nothing will bring more joy and beauty and convenience for so long a time as this newest creation of the famed Colonial craftsmen.

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AMERICA'S FINEST AND MOST COMPLETE
LINE OF ALL-ELECTRIC FLOOR CLOCKS



Life is complex in the active teens and twenties . . . so much to see and do and dream about! Your daughter will be grateful for a telephone in her room. It makes the room so completely and intimately hers . . . enables her to make dates and exchange confidences with full privacy. And don't forget son!

"DAD HAD MY ROOM DONE OVER...AND GAVE ME A TELEPHONE FOR CHRISTMAS!"

Telephones make pleasing presents to active sons and daughters

You can make this Christmas memorable for the younger generation in your home by providing them with personal telephones. Sons and daughters these days are modern, capable, businesslike. They have interests and obligations of their own. They'll welcome the courtesy and convenience of telephones in their rooms—and enjoy life *more*.

No need to neglect the rest of the household, though! Mother could use a telephone in her boudoir, or on her writing desk, a dozen times a day. Dad deserves one in his den beside the easy chair. Cook can stay close to her busy oven, with a telephone in the kitchen. Fact is, *all* the family will find living so much easier—if they have *enough* telephones!

Why not arrange to have this time-saving, step-saving convenience in your home by Christmas? The local telephone company will advise you on the best type of equipment for your individual requirement. Just call the *Business Office*—now.



No need to interrupt interesting games on a cozy evening . . . with a telephone on the wall of the recreation room.



The sunporch is a pleasant place in winter. A convenient telephone will add to your family's enjoyment of it.

THE *House Beautiful*

DECEMBER 1931

NEXT MONTH

THE next issue revolves especially around the subject of furniture and equipment. There will be articles and illustrations of other features usually to be found in the company that gathers on our pages, but these are on the circumference as it were; the heart of the issue is concerned with what goes into the house.

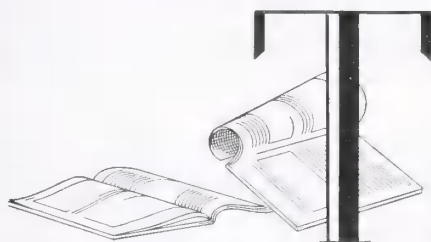
THE first article will tell of new effects to be obtained with some of the new wallpapers — effects that are in line with the present interest in the classic in decoration. Another article tells in detail just how to set the table for the family dinner and for the more formal occasion. Diagrams present the subject graphically and make clear those trifles of tremendous importance that we know we ought to know, but have failed to observe.

WHAT influence have hoop skirts, wigs, trunk hosen, and other vagaries of dress had on furniture? You will be interested to read the answer. Another article of the kind which makes *House Beautiful* a storehouse of information as well as a handsome picture book will help you to identify the different varieties of Italian pottery.

THE phase of house equipment that is most to the fore at the present time is air conditioning. Hot dry air has been known to be bad for furniture, but now it is realized that it is even worse for humans. A comprehensive article tells of new ways of controlling the air in the house to make it sufficiently humid for health and comfort. Another article treated in an equally thorough fashion describes new equipment for the laundry.

THE series on 'Why Should the Garden Have Design,' with its excellent illustrations, will continue, and a new series will begin. This series is written in the form of letters and is really directed to the would-be gardener who knows less than nothing about gardening. The author is a real dirt gardener herself and has for several years carried on a correspondence with neophytes the country over. Compacted into these letters is information that she has found from this experience is most desired.

IMPORTANT as are the articles listed above, the two really outstanding features of the next issue have not been mentioned. In order to give them an adequate introduction, they are described in detail in the next column.



THE distribution of a new copy of *House Beautiful* is always fol-

lowed by a sheaf of letters asking certain definite questions about articles and illustrations appearing therein. These we welcome, and to them we give our most earnest attention. A large number of these inquiries can be reduced to these two types: How can I achieve an effect like that shown on the first page of the last issue? and Where can I obtain such a chair as that shown on the last page? These specific questions we answer as far as the information is obtainable. This is not always possible, however, since furniture in many instances is antique or has been especially designed for the client and so cannot in either case be duplicated.

Now, in order to assure *House Beautiful* readers of specific and practical help in the obtaining of different effects, finishes, colors, textures, paneling, or other details of the background, and of resources of furnishings, two new departments will be started in the next issue.

A **BUYING GUIDE TO NEW FURNISHINGS** is the title of one. This is a five-page section that will feature furnishings, in groups and singly, which *we know can be purchased* in all large department stores throughout the country. These pages will serve the double purpose of keeping you informed pictorially of new trends and new designs in everything that pertains to the house, — a rôle that *House Beautiful* has always played to some degree, but which it will now enact more consistently and more extensively, — and they will show you only objects that are nationally available.

How to Do It is the title of the second department. This will consist of four pages of text of the most practical nature, text which will contain information supplementary to the more inspirational matter which the magazine always includes, and which will satisfy the interest that the captions arouse. The questions that you ask yourself when you look at the illustrations will be answered so far as our ability to anticipate them permits and space allows.

House Beautiful exists for one sole purpose: To help you make *your home* more beautiful. The addition of these two new departments will, we believe, bring the magazine still nearer to our goal of the utmost helpfulness to each reader.

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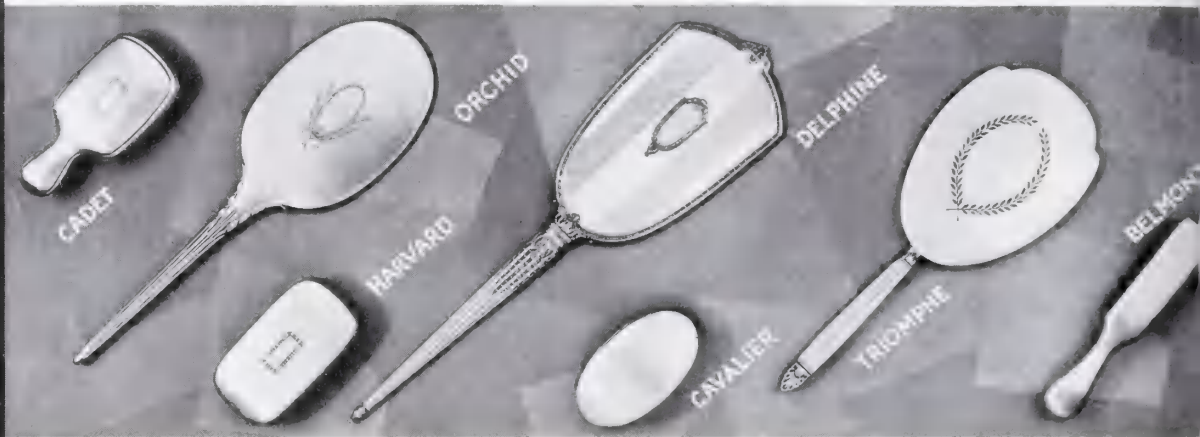
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INTERNATIONAL STERLING SILVER AT LOWER PRICES THAN EVER BEFORE

● This lovely hollowware features the chaste beauty of International Sterling's Orchid pattern. The alluring Bon Bon dish is only \$10. The Centerpiece is \$55. The Coffee Set—coffee pot, sugar bowl, cream pitcher and tray—is \$225. The Sandwich Plate is \$45. And the stately Salt and Pepper are but \$25.



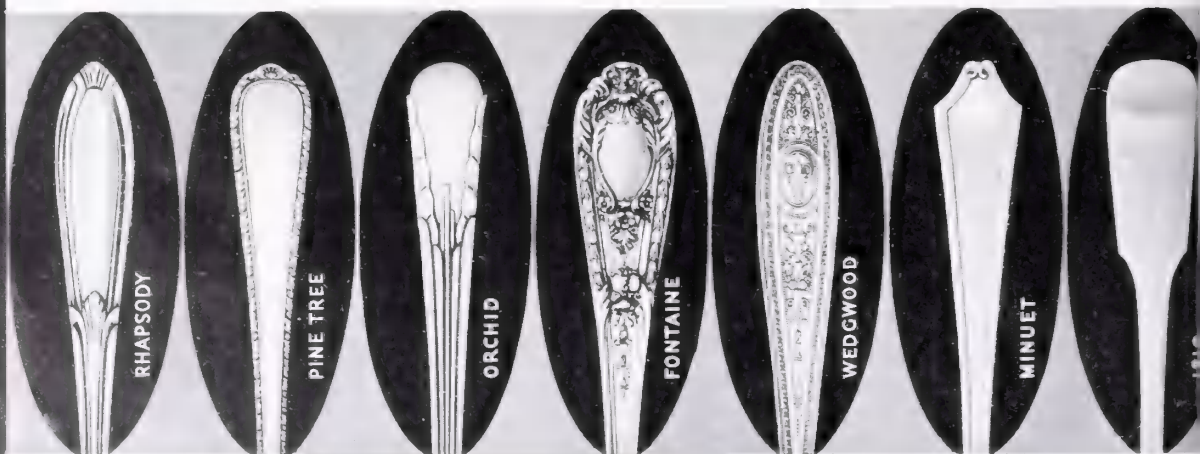
● The Cadet Hair Brush is \$9.50. The Orchid mirror, with brush and comb, is \$50... the Harvard Military Brushes, \$15 each... the Delphine mirror, with brush and comb, \$90... the Cavalier Military Brushes, \$7.50 each... the Triomphe mirror, with brush and comb, \$50. The Belmont Hair Brush is \$8.



● The Varsity set, including hair brush, comb, nail file, shoe horn, and silver boxes to hold other articles, in seal-skin case, \$151. The Challenger hair brush, comb, nail file, and scissors, in sealskin case, \$38. The Courtier brush and comb, cased, \$12.50. The lady's bag, with accessories in the Lady Louise pattern, \$100.



● Flat silver in famous International patterns... Rhapsody... Pine Tree... Orchid... Fontaine... Wedgwood... Minuet... 1810. One place-setting (knife, fork, teaspoon, bouillon spoon, and butter spreader) in Minuet, may be purchased for \$11.50! Write for complete prices of Minuet and other designs shown here.



INTERNATIONAL STERLING
A DIVISION OF International Silver Co.
Fine Arts Division • Waterbury, Conn.

● For a small additional sum, International Sterling may be had in the new Palladian finish—which banishes silver tarnish! Palladian will keep your Inter-

national Sterling silver like new—through the years—without rubbing or polishing! Ask your jeweler to show you this beautiful Palladian-processed silver.

HOUSE
BEAUTIFUL

Style Notes

BECAUSE we believe that readers of House Beautiful, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.

THE EXHIBITION OF PERSIAN ART in London and the Colonial Exhibition in Paris are still finding their echoes in our decorating schemes. Rich exotic colors, obtained originally from vegetable and native clay dyes, and sophisticated geometric designs borrowed from the ancient handicrafts of Asia and Africa, are the dominant note in our present house furnishings.

FURNITURE, charming in design and unique in type, is now available to the woman of good taste whose purse is not unlimited. Particularly smart are the small groups from the Adam, Directoire, and Hepplewhite periods. Unusual Biedermeier and Federal pieces are also obtainable. This furniture is reproduced with great care as to the authenticity of detail and coloring, and is especially designed for use as occasional pieces and in that concession to modern life, the breakfast-room or dining alcove. Some of the more fashionable decorators are using metal tables and chairs upholstered in brilliantly colored leathers or fabrics in breakfast-rooms. These give an air of ultimate smartness.

PORCH FURNITURE AND GARDEN FURNITURE have become smart in both form and color and are no longer the prosaic members of the furniture family. Frames of wood or metal, or a combination of the two, in tones of golds and browns, are used with vivid greens, blues, and chalk-white upholstery fabrics on the newer pieces. Awnings, too, have found a place in the decorative world. Cleverly combined stripes, in vivid colorings and accented by white, are smartest at the mo-

ment. As is to be expected, stenciled Victorian designs are also appearing. Solid colors, lined with a lighter contrasting color and bordered with neoclassic designs, will appeal to the more conservative taste and will best grace the Colonial or Georgian house. Loosely woven fabrics, some with open mesh or drawn work which give an impression of coolness, are new coverings for garden furniture.

RUGS in stripes and meander patterns, developed in Northern African colorings and in rich texture of the Chinese rug, can now be obtained at the better stores. These rugs are one of the most attractive developments of the modern style and will fit successfully in any type of decorative scheme.

TEXTILES, in the rich colorings that are again borrowed directly from Northern Africa, and linens, block-printed in geometric patterns that betray inspiration from Persia and Africa, will be accepted with enthusiasm by the woman who wants to keep in step with the newest trend.

DINNERWARE has also undergone a rejuvenating process. Refreshed and adapted to our modern needs, many old patterns have reappeared. Quaintly sprigged flower and large single-rose patterns, so beloved by our grandmothers, are again extremely popular. Neoclassic designs or moulded borders have been reproduced for formal dinnerware, while scenic prints, in soft coloring or black, meet the more moderate needs.

NEW GLASSWARE in amethyst, olive green, or rich topaz offers a new color range to the hostess who prides herself on her table. Also, for this same fastidious person there are most amusing figures and animals in metal, glass, and porcelain, to relieve the usual banal centre decoration. This centre decoration, by the way, is now lower, flatter, and longer, and thus permits more than an occasional glimpse of the person opposite.

MAHOGANY CHINA CABINETS, with interiors painted white, are much favored by a well-known decorator for use in rooms with white walls. They have just the right distinction to give a room an atmosphere that is out of the ordinary.

A COMFORTER is doubtless always a comforter, but some of us will sleep more soundly, perhaps, buried under one covered in the wool challis that harks back to England of the eighteenth century. And comforters with old quilting stitches, if not more soporific, will at least delight the eye by day.





In Traditional Red, White, and Green

The vivid red and gold pattern on the plates, sparkling crystal, and silver combine with red daisies and red and green grapes to give Christmas color to this table. The linen is old-ivory damask, the silver Wedgwood pattern, the service plates Crown Derby, and the glassware engraved

crystal. The centrepiece and compotes are replicas of old English pieces. This interior was arranged by Bertha Schaefer, Decorator, with the coöperation of International Silver Company, Wm. H. Plummer Company, Old Bleach Linen Company, Ltd., and the English Antique Shop

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



HARRIETTA

An Old Plantation House on the Santee River

BY SARA FURMAN

RECALLING the glamour of a past era of traditionally gracious and abundant living, Harrietta, an old plantation house on the Santee River, about forty miles from Charleston, South Carolina, stands to-day as a perfect and beautiful example of the domestic architecture and decoration of the latter part of the eighteenth century in the lower South. Exemplifying as it does the finest local adaptation of the beauty of design associated with the names of the Adam brothers, Chippendale, and Sheraton, it calls to mind the fact that our records suffer a serious loss because so little is known of the American designers and craftsmen of this period — particularly in the South. Justice protests at the unfairness that allowed the artist who planned those graceful columns and stairways, those exquisitely executed mantels and cornices, to remain anonymous.

Harrietta is one of the residences of Mr. and Mrs. Horatio S. Shonnard of New York. It is in the centre of the fine shooting and fishing region in the 'low country' of South Carolina, and is one of several places which quite recently have been reclaimed by sportsmen. Fortunately the new vitality has in no way spoiled the old-time atmosphere. Plantation houses and gardens have been restored with sympathetic judgment and taste. Even the old rice fields

remain, with their canals and 'reserves' winding among giant cypress trees and live oaks and magnolias, suggesting a charm and mystery that are enchanting. Camellias, azaleas, and Gardenias perennially add fragrance and color. It takes little imagination to see the rice fields filled with busy, singing Negroes, the old mill wheels turning, and all the hospitable luxury of the aristocracy of a past civilization. In fact at Harrietta it requires no imagination, as some of the old fields are planted still and worked by the field-hand families. Rice production not being profitable there now, the crop is for the duck, which come in countless flocks and share with the Negroes, who are also great rice eaters. And while the mill is no longer practical, and modern plumbing and power have superseded old ways, the present mistress, having been brought up in the Southern tradition, seems to live and entertain in the manner of the romantic past. She also takes great interest in the life of the 'quarters,' understands Gullah, and encourages the singing and amusements of the colored people.

From 1690, when the first Huguenots settled on the banks of the Santee River, up until the Civil War, this country thrived on agriculture. The cultivation of indigo,



Surrounded by giant cypress trees, live oaks, and magnolias, Harrietta is a splendid example of eighteenth-century domestic architecture in the South, even though the name of the architect who designed it is unknown

hemp, and rice brought big returns to the landowners, particularly in the years immediately following the Revolution, when the troubles in Europe made the export demand large and the sales profitable. These profits went mostly into good living. In building, for example, the finest material was used, and neither time nor expense was spared in its preparation. The black cypress of which Harrietta was built is as sound as when it was first cut and seasoned — probably by slave labor on the plantation — more than a hundred and fifty years ago. As in the old days, the plantation has its 'terrapi crawl' and 'shad net,' which, with wild turkey, duck, venison, and partridge, provide an epicurean fare.

The house originally was built for Harriet Pinckney Horry, the granddaughter of Chief Justice Pinckney, and the plantation was part of her dowry when she married Frederick Rutledge. Mr. Rutledge died very soon afterward, so the young widow went back to the home of her family, and the lovely house shared the tragedy of her grief by remaining empty for seventy years. Fortunately it was not allowed to fall into decay, and even the gardens were protected from the vandalism that devastated so many old places; so that to-day not only the original doorways and windows, but also venerable hedges and flowering trees, are extant witnesses to a very much

changed order. And whatever sad spirits may have hovered about the place during its loneliness must be cheered by the present rehabilitation. Profuse foliage and flowers, overshadowed by massive moss-draped trees, seem to symbolize the strange mixture of gayety and grief, of tranquillity and tragedy, that has spread over that picturesque land.

To drive through the long avenue of live oaks — even lacking the attendance of black coachman and footmen — is just the right approach to the old garden, which happily has been left as originally planned. The present owners have added variety to the beauty with an interesting collection of semitropical shrubbery which they have gathered from many parts of the world; but the curved footpath, bordering a somewhat formal planting, still leads to the door just as it did when designed for young Mistress Harriet Horry. The carriage drive still is used as the driveway, and if one must arrive in a motor, it should be kept as quiet as possible so as not to disturb the deer and birds that claim the place as their heritage. Speed also deprives one of many alluring glimpses of canals leisurely stretching out through the marshes. If a visit is made in the spring, as the first one always should be, the world will seem in bloom. From the tall trees hung with wisteria to the dark ponds covered with waterlilies, Nature will have put on her best.

The architectural detail of the exterior of the house is delicate and beautiful. The stairways and piazzas particularly seem to express the graciousness of the South. Wrought-iron stairway railings, which also cross the arch that divides the front steps, trace a graceful design against the light background of the house. The fanlight over the piazza, which is repeated over the front door, is a bit of pure beauty. The restoration of life to an old house is indeed a joy comparable to nothing else, especially when that restoration calls back even the atmosphere that surrounds a place like Harrietta.

The old quarters are replaced by cottages built in character with the house, and are occupied by descendants of the slaves who used to serve the old plantation. At first, by the way, the colored people resented the innovation of electric lights and other modern gadgets, but soon got used to them, without making any marked change in their very picturesque manner of living. Their primitive singing and dancing are extraordinary. There probably is no place in the country where the race is as pure or its expression as spontaneous. The men who act as guides and oarsmen

know every inch of ground and water, and have an instinctive knowledge of the woods and wild life.

Rare taste has been used in the furnishing and decoration, all of which is contemporary with the house and much of which is of local workmanship. Some of the furniture even belonged to the original owners. Among the things particularly noteworthy to connoisseurs are the crystal chandeliers and fixtures in the dining- and drawing-rooms — which came from an old Charleston house — and two Aubusson carpets. The mantels, of which there are eight or ten originals, are in the Adam style and are among the best examples in the South. The dining-room furniture, though probably made in Charleston, is in the Adam manner and would reflect credit on Sheraton and Hepplewhite themselves. In fact the house is full of fine specimens of eighteenth-century cabinetmaking. Antique mirrors and family portraits assume proper dignity on the formal walls, and a fine collection of old books fills the library. The tables and secretary in the drawing-room are English, as are the deep, comfortable chairs and sofas. Satin curtains of soft yellow accent the yellow tones in the carpet.



The hallway, which runs across the length of the house, is papered with an old Japanese fibre painted in water scenes and flora typical of the locality. The curving stairway and the front door with its handsome cornice and fanlight make this an exceptionally beautiful entrance



A local flower furnishes the decorative basis of each bedroom, the one above being the Magnolia Room. Here the coloring is all in white and yellows, with draperies of glazed chintz showing magnolia blossoms on a white ground

The Cherokee Rose room has chintz curtains with pale pink blossoms trailing over a brown background. These curtains are piped with old blue like the rug, and are used against oyster-white walls

The entry, which runs lengthwise of the house, is papered with an old Chinese fibre, which is painted in water scenes and flora typical of the locality.

The basement floor has been made into a spacious lounge, with gun and billiard rooms adjoining. In complete contrast to the formality upstairs it seems quite detached, and is a comfortable and amusing retreat for anyone, but to the sportsmen from 'up No'th,' to whom the country is a hunting paradise, it is of course the chief attraction of the house. Here in the early morning the huntsmen assemble for the duck drives or fishing expeditions, here their tackle and guns are kept and cared for. Incidentally not only are duck, deer, and partridge abundant, but even bear occasionally are seen on the place. In the reserve waters near by, alligators appear in numbers during the summer, and blue heron and egrets nest within a few miles. A gun club owning fifty thousand acres, with the adjoining thousands that the government recently has bought for a sanctuary for wild life, makes the section one of the large protected areas of the country.

In planning the furnishings of the bedrooms, Mrs. Shonnard had the delightful idea of using a local flower as the decorative basis of each room. She found it both an

amusing and a difficult task, and the results are appropriately charming. It is a pleasant prospect to be assigned, for instance, to the Magnolia Room. It is all white and yellow and old wood, with the patina that comes only from many years of gentle care. The draperies are of French glazed chintz — large magnolia blossoms on a white background — which might have been designed especially for Harrietta. Yellow centres of the white flowers reflect the soft yellow rug, which, with the mahogany and mirrors, catches and extends the mellow sunshine with a cheering warmth. Low antique tables have been used throughout for dressing tables, together with fine four-posters and swell-front chests.

The Wild-Flower Room is unusual. The walls are covered in an exact reproduction of one of the original wall-papers. Bouquets, of which cornflower blue and rose are the predominating colors, are on a blue background. The curtains are plain rose chintz and the rug black. The Cherokee rose is the wild rose of South Carolina, and has a namesake in another of the guestrooms. Its chintz curtains of pale pink blossoms trailing over a brown background suggest the early spring woods. These draperies, piped in old blue like the rug, and used against oyster-white



The furnishings of the drawing-room with its original mantel have been selected with rare taste. The delicate crystal chandeliers came from an old house in Charleston, and antique mirrors and family portraits assume proper dignity on the formal walls. Curtains of soft yellow satin accent the yellow tones found in the Aubusson carpet



Perfection of architectural detail is everywhere apparent, and here, as in the other rooms, the furnishings complement their background. The dining-room furniture, though probably made in Charleston, is worthy of Adam or Hepplewhite

walls, make another unusual and pleasing color combination.

The mistress's own room is a more sophisticated rose, which, combined with French gray, is charming. The Pond-Lily Room is white with a rug of Chinese red, and the white glazed chintz curtains, decorated with pond lilies, are piped in Chinese red. White throughout the house is used with distinguished effectiveness. Perhaps the most unique bedroom is the Old Mill Room. Its windows, which now are hung with a chintz of old mills,

overlook the rice fields and see the masses of wild duck come and go.

Waving good-bye to the tiny brown children that pop up on the roadside, and to the larger, eager ones that appear to open and close the gateways, one leaves Harrietta with a feeling of satisfied gratitude that so lovely a place is restored and lived in. Without any of the museum self-consciousness of displaying relics, it gives life and usefulness to a cross section of the South, preserving all the charm it displayed at the height of its past glory.

The old rice fields with their winding canals remain, though now their crops are raised only to attract the wild duck

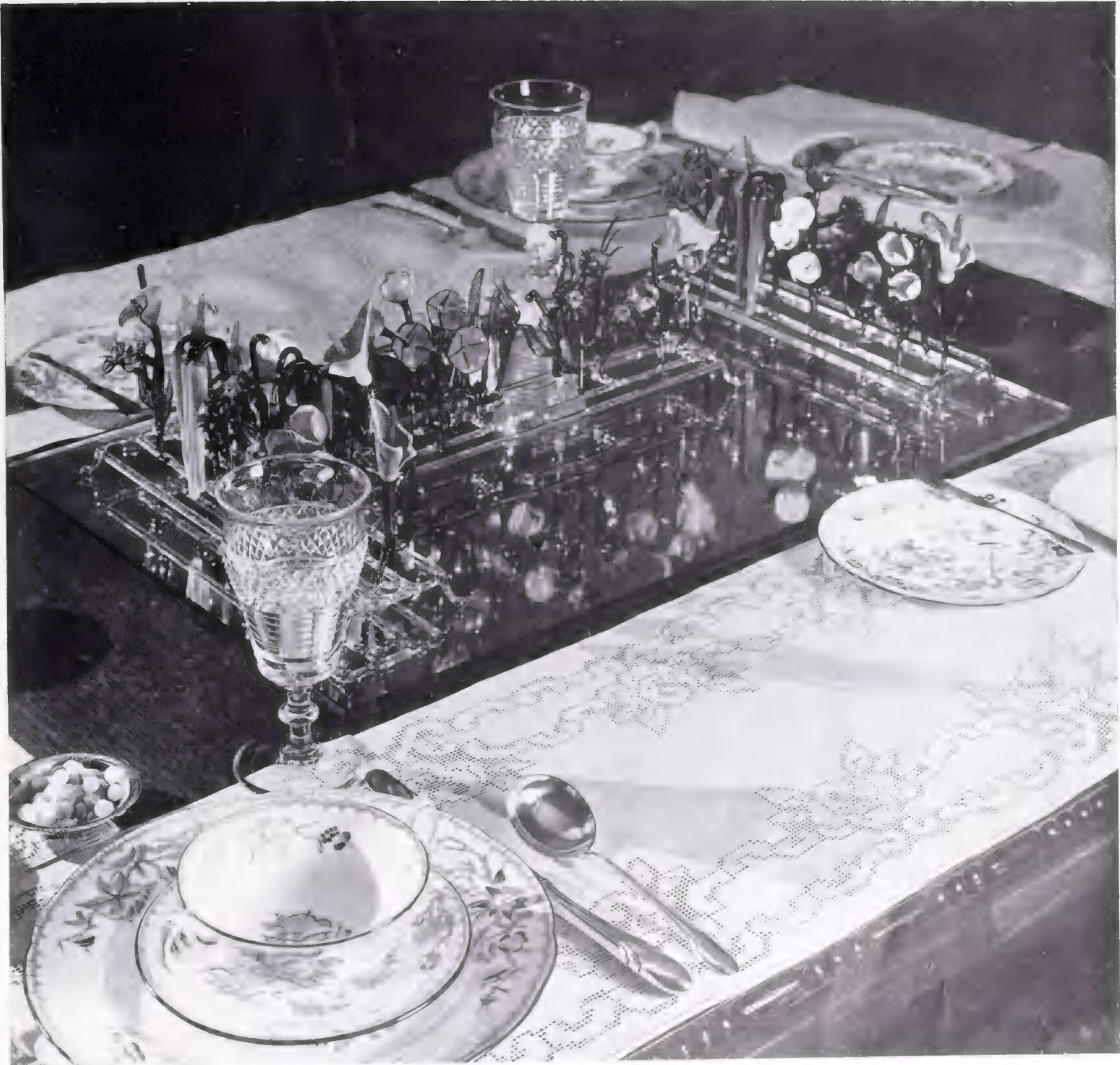


FOR THE HOLIDAY AND ALL THE YEAR

A small, old-fashioned garden seems to bloom in the centre of this table. On a mirror plaque are placed rows of small, brightly colored opaque glass flowers fastened to tubular glass bases. White calla lilies, tulips, roses, cornflowers, and

bright-colored peppers flower side by side. Centrepiece, courtesy of Buchwalter, Inc.; china and glass, courtesy of Gilman Collamore & Company, Inc.; silver, courtesy of Towle Silversmiths; linen, courtesy of Remington P. Fairlamb

Photographs by Dana B. Merrill





Tulips in Mercury

This decorative centerpiece for the table consists of a silver-mercury glass urn filled with tulips made of the same silver-mercury glass, with white leaves. The urn and candlesticks, also of silver glass, are placed on a mirror plaque. Centre-

piece and candlesticks, courtesy of Pitt Petri; china and glass, courtesy William H. Plummer & Company; silver, courtesy International Silver Company; linen, courtesy Irish & Scottish Linen Damask Guild



For the Low Centrepiece

Small garden and field flowers of porcelain in natural colors, including roses, narcissus, cornflowers, and carnations, are arranged in a flowered porcelain bowl against a background of white damask. Two smaller bowls of black

porcelain are filled with the same flowers. Centrepiece, china, and glass, courtesy of William H. Plummer & Company; silver, courtesy International Silver Company; linen, courtesy Irish & Scottish Linen Damask Guild



White and Gold and Pastel Shades

Calla lilies and cat-o'-nine-tails are used in a white and gold porcelain wine cooler for the centre of this table. The lilies and cat-o'-nine-tails are made of heavy wax, highly glazed, in black and white and in beautiful pastel colors.

Flowers, courtesy of Madolin Mapelsden; china and glass, courtesy of Gilman Collamore & Company, Inc.; silver, courtesy of Rogers, Lunt & Bowlen Company; linen, courtesy Irish & Scottish Linen Damask Guild

TENDENCIES IN RUG STYLES TO-DAY

III. Rugs as Pattern

BY LUCY D. TAYLOR

Photograph by Richard Averell Smith



A Feraghan rug with small-scale all-over pattern is admirably adapted to a room of this type. The color scheme combines terra cotta, rust, and brown with accents of gold. Walter Johnson, Decorator

PATTERN, properly used, gives rich opportunity for a fine decorative quality in our rooms; misused, it is an open invitation to decorative chaos. With the present-day renewal of interest in patterned rugs, Oriental or domestic, some appreciation and understanding of the uses of pattern in room composition become necessary if we are to avoid the restlessness that results from its misuse. Many people, afraid of it, turn to the plain surfaces entirely, thereby losing one of their best chances for characterful decoration. They also entirely overlook the fact that the larger and simpler the areas used, the more difficult become the problems.

It takes a very skillful worker in any art to express beauty simply. When we use a plain rug, plain walls, and subdivide these areas by the patterns and colors in curtains, furniture forms, and upholstery, — silhouetted against them, — we must be exceedingly careful or our rooms will have a bare, gawky, and gaunt appearance, especially if we are afraid of patterns in the upholstery and insist upon having several of the largest chairs and the big sofa covered with plain material. Often the introduction of a properly tuned pattern on the floor simplifies the whole problem and gives welcome warmth and interest with a

minimum of decorative troubles. Learning to see rug patterns and colors in right scale, tone, and character for these other elements in our room design is not difficult if the problem is properly understood at the outset.

The fundamental necessity lies in learning to think of the entire room as a composition of pattern. Forget that there are rugs, chairs, bookcases, and sofas. Think of them as silhouetted against the wall and floor areas, subdivided, like any design, by the details of their own structure or by the figures made by the patterns in the curtains and upholstery and the lights, pictures, and mirrors. Thus they become part of the pattern composition of the room in the same fashion that parts of a dress pattern or the bits of design in a fine old damask or brocade belong together. When all of these large, small, and medium-sized colored forms fit easily and smoothly together, we say that they are balanced, that the room is restful, that the result is harmonious. When some of them are too small or too large, our eyes are torn hither and thither; our attention is distracted and we are uncomfortable because of the restlessness of the effect. If the little geometric patterns on the wall are easing us gently across its surfaces, it is exasperating to look down to the floor and bold, large



FIG. 1



FIG. 2



FIG. 3



FIG. 5

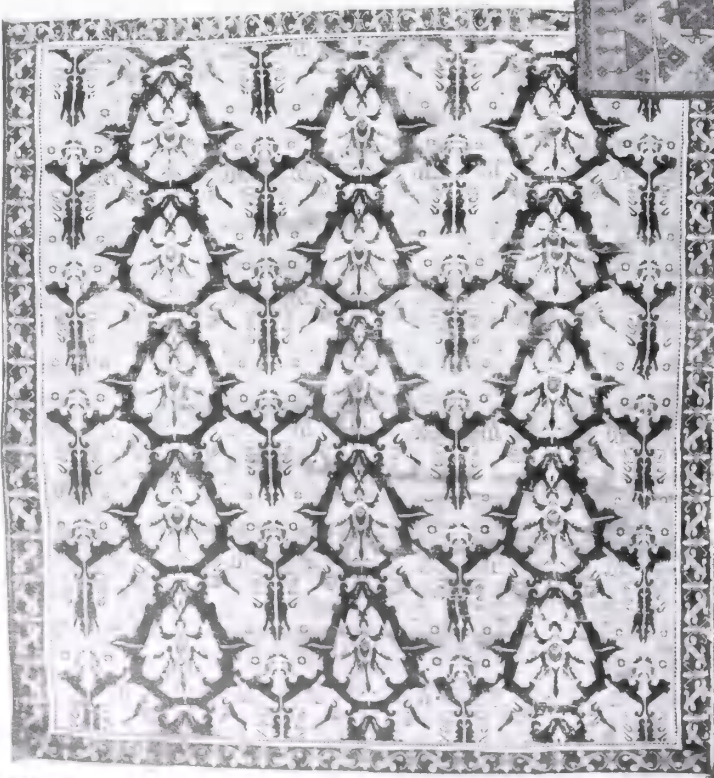


Fig. 1. An antique Ispahan rug of the late sixteenth or early seventeenth century, probably made for an Indian potentate, showing an unusual design delicately drawn. All photographs by courtesy of H. Michaelian, Inc.

Fig. 2. The floral design of this Kirman rug, in soft tones of rose, blue, and tan, is typical of these finely woven Persian rugs

Fig. 3. A Hamadan rug of striking design with blue medallion set in a red panel. The corners have a blue background and are covered with a delightful patterning of daisies

Fig. 4. A large and beautiful Hispano-Moresque rug of the early sixteenth century, combining the classic honey and blue

Fig. 5. A bold design is used in this rare Anatolian Yuruk rug. Three cartouches in red, blue, and tan with scrolled crosses stand out against a pale tan ground

patterns rudely calling for attention. We feel an imperative need for something to act as peacemaker between them — a rôle that might be filled by upholstery and curtains.

On the other hand, if we had chosen the scale of the rug pattern to make a slight contrast to the walls, giving us a rather solid, all-over effect of designs of medium size, it would have been possible for our eyes to keep on moving easily across the walls and down to the floor — the latter by its slight contrast giving us the feeling of greater strength and interest. The result would have been pleasantly harmonious.

Good decorators in fine creative work constantly give us surprises with their unexpected combinations of pattern. The test of whether the result is sound decoration or an 'effect' — stagey and tending toward the artificial — lies partly in this judicious balancing of the different areas. We all have to use our eyes with the intelligence born of knowledge of design to see and appreciate fine work in this art as in any other. Nothing is more fatal to fine work

and its appreciation than the desire for mere effect on the one hand or, on the other, the constant use of a small bundle of preconceived notions such as 'Always use a plain rug with patterned walls'; 'Always use a patterned rug with plain walls,' and the like. Growth and the real expression of beauty lie in the unlimited use of sound principles of design — not in staginess or in the use of a recipe book of 'dos and don'ts', which may or may not be sound in principle.

Pattern in rugs counts both as color and as form in the composition of the room. In the last article, we considered it from the standpoint of color, and I will pick up the thread of the story there. The majority of patterned rugs, Orientals, — antique or modern, — and the domestic types including the so-called American Oriental, follow one of the three following classifications regarding color. The classifications are very general, but they may serve to help our color thinking and simplify the problem of our rugs in relation to curtains and walls.

In the first group are the rugs with light backgrounds, having their pattern in delicately drawn figures in soft colors. These vary widely in scale and in character of drawing. They also vary greatly in the amount of the light field shown in contrast to the delicate patterning. Nevertheless, for purposes of simplification, let us
(Continued on page 524)

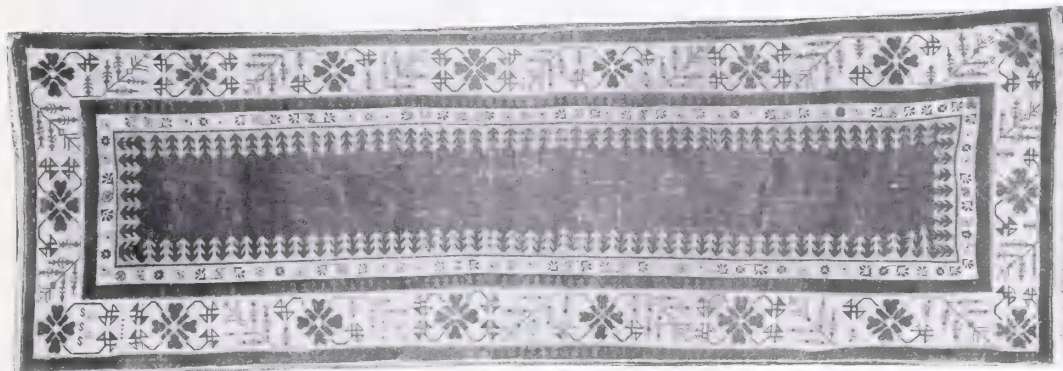


FIG. 6

Fig. 6. A beautifully designed border surrounds the plain blue central field of this early eighteenth-century Daghestan rug

Fig. 7. A well-known archaic design of central square flanked by four octagons is used in this Bergama rug of the sixteenth or seventeenth century

Fig. 8. A Gbiordez rug of the seventeenth century with magenta field terminating at either end in a pointed arch with sky-blue spandrels filled with rose-red leaf motifs



FIG. 7



FIG. 8

IN THE CHARLESTON VERNACULAR

*Yeamans Hall, Charleston, South Carolina — the Residence of
Charles N. Mason, Esq.*

FRANKLIN ABBOTT, ARCHITECT

Photographs by Tebb & Kneil, Inc.



Original in design, yet in harmony with the traditional architecture of the South, this house is built of wire-cut brick painted white. The special roofing tile were made to resemble as closely as possible the eighteenth-century rose-colored tile found on the early Charleston houses



The woodwork in the harmoniously decorated living-room was taken from an old house in Charleston. In addition, eighteenth-century furniture and brightly colored chintz make this a most inviting room. Elsie Cobb Wilson, Decorator. The porch, with its slender cast-stone columns, serves as a secluded outdoor living-room



Photographs by Fred. R. Dapprich



Straight from the living-room window runs a hedge-bordered gravel path leading to the formal garden of pools and beds on a lower level

In the illustration on the opposite page one feels the atmosphere of an Old World garden, although this entire effect has been achieved within two years. At the far end of the allée of olives stretch the terrace and house

A HOUSE THAT PROJECTS ITSELF INTO THE GARDEN

*The Residence of Mr. A. B. Young
Pasadena, California*

BY MARJORIE DOBBINS KERN

GEORGE WASHINGTON SMITH, *Architect*
A. E. HANSON, *Landscape Architect*

To that pleasant phrase, 'the humanities,' one is sometimes tempted to attribute a meaning that tradition has failed to give it. If for example one said, 'This house is full of humanities,' would n't it be known at once what was meant? Would n't it be understood that the house was a living thing, flowering with little unexpected touches,

bits of decoration, intimate corners and angles that grew directly out of the imagination of the inhabitants, as well as out of the individual requirements of site, exposure, and so on? 'Humanness' is too cumbersome a word to satisfy the demands of every day.

A Spanish house has a special need of humanities; in fact one could say categorically that a Spanish house should never be built by a dull, utilitarian-minded person. For the heavy solid masonry can be cold and dead unless it is treated light-heartedly, with a talent for spontaneous adornment and an eye for the gayety of little things. Details count for so much when the background is bare and white and clear. Besides giving character, they reveal a man's love and his joy in making beautiful his surroundings. After the business of four walls and a roof has been attended to, one must have a surplus of creative energy to spend on the decorative details if one wants to give personality to a house.



Mr. and Mrs. A. B. Young's Andalusian house and garden in Pasadena are quite brimful of humanities. Nowhere is there anything cut and dried, or dull and stiff. As soon as one enters the front gate and drives up to the front door one is carried back to the old days in Spain, when a man built his own house and garden and gave them his own characteristic stamp. Many are the sophisticated architects in this country who have tried and failed to reproduce the easy flexible lines, the irregular masses and just proportions, the harmony and beauty of the old dwellings in Spain which the primitive peasant created haphazardly with such success. It takes a sure touch and a mastery of materials to manage the haphazard effect, for if it be not right, it is much more wrong than the logical, geometric plan worked out by cold intellect alone.

The architect of Mr. Young's house, the late George Washington Smith, caught accurately his client's desires, and architect and client worked together toward the same end, both knowing that the greatest charm comes from doing a thing in a human and natural and unpretentious way. The floor plan of the house spreads out in a comfortable and spontaneous fashion, scorning the formal angles

architecture habitually takes. The levels of the ground floor adjust themselves to the slight variations of topography, dropping a few steps here, mounting a step or two there, thus giving to the more important rooms the added dignity of greater ceiling height, and to the more intimate, personal rooms the cosiness of a low ceiling. The seemingly very thick walls, which are in reality double walls, allow the windows to be deeply inset, and add to the feeling of intimacy and security. There is something about them pleasantly reminiscent of the abundant building of ages past, when the plentiful supply of this world's goods left no need for economy in the width of a wall. One is not allowed to feel the heaviness of the walls because of the intriguing touches of adornment that lighten them — a little shelf in a corridor with bits of porcelain sitting upon it, flowerpots in the window, old iron locks, beautifully patterned, covering the electric switches.

One of the happiest features of the house is its connection with the garden. The house projects itself into the garden, throwing out loggias, terraces, pergolas, walls, as though its creator so loved his work that he was loath to stop building. Along the south side is a two-storied



The living-room terrace is partially shaded by olive trees, and through it runs a rill which flows from the wall fountain under the loggia. Box-bordered beds surround the central area, which is comfortably furnished for outdoor living

Doors from the library and living-room open on the loggia, where potted plants are clustered in sociable groups and evergreen grapevines climb the columns of the pergola, softening the transition between house and garden



loggia, its ground floor opening off the library and the dining-room. In front of this again stretches a pergola parallel to the loggia — an unpremeditated pergola, added to give extra shelter from the California sun. Its delicate Mudejar columns hung with evergreen grapevines form yet another gradation between house and garden. From under it extends an ample graveled terrace shaded by olives, planted with box-bordered beds around a circular area in the centre, where are gathered cushioned seats and tables and all the accoutrements of a gracious life out of doors.

The lines of the garden grow out from the lines of the house. Under the loggia against the house wall is a wall fountain which is the source of supply for the little rill that crosses the terrace, comes out on the other side, and runs down the slope between an *allée* of olives to end in a brimming pool at the bottom. A lovable and companionable little rill, it is made of blue tile set in pavement of rose-colored brick, and interrupts itself at the cross paths to pause in small tiled pools, surrounded by assorted sizes of pots. On each side of the *allée* of olives are individual garden units — for roses, for irises, for a child's playground, for box-bordered flower beds, and so forth. To

the east of the house are formal hedged lawns and a water garden, its pools and jets deriving direct inspiration from the garden of the Generalife in Spain. Throughout the grounds every area, whether for pleasure or for service, is segregated from the other areas, thus forming a series of outdoor rooms.

The garden in fact has the appearance of being built on more definite, precise lines than the house. Being a Spanish garden, it must have formality of design, but this does not mean it is not a human garden; it is more human, on the contrary, than if it were done in the naturalistic style which is an imitation of Nature's method. There are here, too, the irregularity in formal pattern, the occasional haphazardness in planting, which are characteristic of Spain and which give a spirit of ease to the underlying formality of the plan. There were no trees at all on the ground when the landscape construction was started, so it was possible to use those brought in — a number of them higher than the house — not only to accent the plan where necessary, but also to give an effect of freedom and informality by placing a few of them at unexpected points.

Without doubt the source of greatest delight in a Spanish



Below the terrace a little rill runs down a slope between an allée of olive trees, to end in a brimming pool at the bottom. Here again flowerpots are used with charming effect around the tiled coping of the pool and on the back of the sweeping circular seat which encloses it





The path above crosses the allée of olive trees and shows the delicate use of water in rills and slender fountain jet so typical of Spain. The rills are of blue tile set in a rose brick pavement, and the dark ivy ground cover contrasts with the pale gray of the olive trees. On the right, steps lead to either end of the living-room terrace



*Another view of the terrace, looking toward the hedged iris garden beyond the end of the house.
The wall fountain between the windows is hidden by plants*

garden is that particularly humanizing element, the flowerpots; these Mr. Young's landscape architect has used to their fullest effect. Along the tops of the terrace walls, around the pool copings, on the backs of benches, to mark changes of level, every place where a bit of decoration could add life to the garden, are pots in various shapes and sizes. They collect in sociable groups at the base of the pergola pillars and crowd up the steps in the loggia, carrying the garden directly to the threshold of the house. At the entrance door the visitor is greeted by friendly ranks of primroses and begonias. With every changing season the contents of the pots are different, and they offer a delightful field for experimentation in various types of plants suited to pot culture, and their behavior under new conditions. Signifying as they do love and care and personal attention, flowerpots are one of the most potent of all mediums of decoration to give charm to house and garden.

One more element which contributes to the success of Mr. Young's home is the entrance court. The house is placed near the street, with the adjoining garage and service

quarters making a wall to the street boundary. The drive enters under a roofed gateway, between white walls on both sides, and beneath vines stretched on wide arched supports. Eventually these vines will grow to form a green tunnel. Drive and courtyard, of convenient size and easy angles, are paved with small pebbles according to the Majorcan custom. Unable to persuade a local contractor to take the contract for the pebble pavement, the owner took it himself.

He procured a group of Mexicans, whose Spanish ancestry he hoped would help them to carry out his project, and first laying out the Moorish seven-pointed star, with rays running out from between the points, to serve as a model, he instructed them to use their imagination a little in laying the stones. When the Mexicans started to work they began near the front door in a dull and mechanical fashion. As their task progressed their interest was aroused, and they began making little herringbone patterns, crossed bands on the pavement, and small gutters to carry off the rain. Before they had finished they became



inspired to create geometrical figures, and down at the gate produced a handsome heart enframed in a diamond. The old-time method of allowing the workman a little freedom to think for himself is occasionally productive of desirable results, and may even add a flavor of gay inconsequence to such an ordinarily utilitarian feature as an entrance court.

A house and garden such as Mr. Young's bring home the fact that Spanish architecture is not a passing fad in America. Embodying as it does the furthest developments in material comfort of this country, together with the best of the arts and graces that flourish in the older civilization of Europe, the achievement pictured here can safely withstand the scrutiny of future generations.

The entrance court (left) has a pebbled pavement, characteristic of Majorca, and vines are being trained over the driveway to form a future vine-clad tunnel



To the east of the house is the formal water garden, its pools and jets deriving direct inspiration from the garden of the Generalife in Spain. Roses and other flowers bloom in the hedge-bordered beds around the edge



One of the most ingenious ideas evolved in this man-made kitchen is that of turning the folding ironing board into a table for hurried breakfasts

THE KITCHEN AS CONCEIVED BY A MAN

BY HOMER E. ELLERTSON

To-day, in displaying his new house, the owner exhibits his kitchen as proudly as other rooms. The owner of El Taarn, which was described in the last issue, is no exception, as this article demonstrates

OLD hobs and swinging cranes, and gleaming walls hung with provincial copper, have a tremendous appeal for many of us when we pipe-dream about our kitchen-to-be. And yet others of us are convinced that another and new type of beauty, equally appealing, can be achieved in this most utilitarian room by the use of the products that this machine age offers.

The modern electric range in gray and white, by being given the proper background, can become truly an object of beauty, and certainly presents a telling contrast to the iron monstrosity of our youth. The simple mass of the

newer electrical refrigerator charms by its efficient appearance and obtrudes not upon precious space when vital operations are in full swing. Yes, old copper has gone perhaps from our kitchen, but the gray of zinc and aluminum is no mean substitute, especially if it is foiled with yellow cooking bowls, round red trays, or baskets of polished apples and freshly washed vegetables.

The special problem in designing a kitchen for El Taarn was to accommodate the greatest number of strictly utilitarian features in the smallest possible space, and yet have a practical, modern, workable kitchen. The round towerlike mass of the house necessitated a right-angled projection for this room, which was further enlarged by subtracting a slight amount of space from the library-living-room.

To the annoyance of the carpenter, the vast network of lost areas that exist between the rough timbered construction of walls suggested drawers and shelves innumerable, and it became a game of give and take to wrest an appreciable number of these from Limbo and incorporate them into the kitchen.

Some of these shelves are now used to accommodate an amusing library of American and foreign cookbooks. These are reached by a curving corner step, over which a window gives view to the main garden walk. This view furnishes perhaps no less inspiration than the magic-making recipes. Beneath this kitchen library is a group of four small drawers. One of these, fulfilling a dream of childhood days, is reserved just for chocolate, another is for those minute necessities of a kitchen that are prone to roll, leap about, and, at a critical moment, completely vanish.

In every workroom, perhaps especially in the kitchen, there soon accumulates a collection of things which hinder efficient performance. In cooking, the eye and mind must be free from such annoyances or the result will be a dismal failure. At such time one has an overwhelming desire to 'clear the decks.' Therefore, the successful kitchen must be so designed as to make this 'clean sweep' possible.

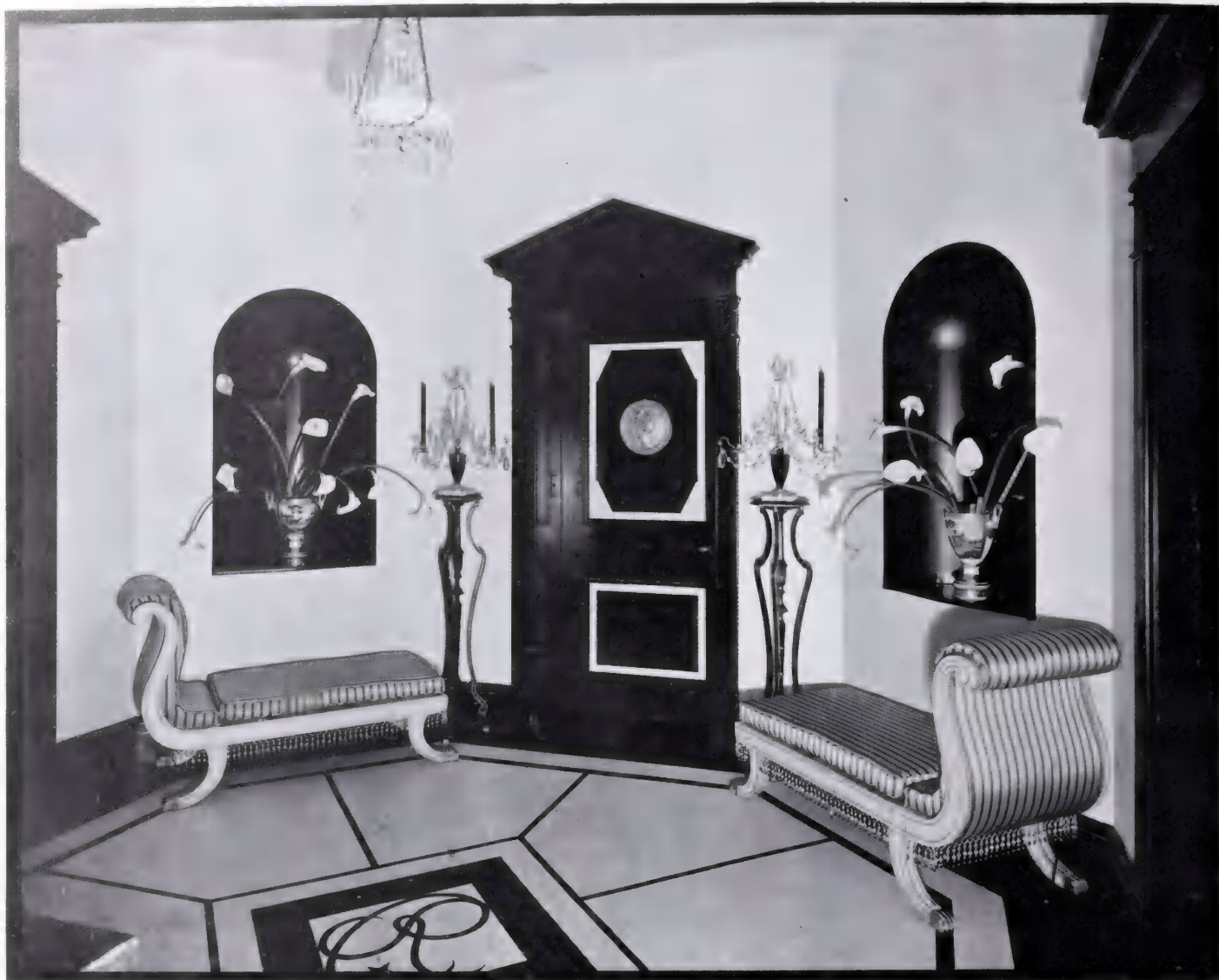
Clearing the decks necessitates the maximum of free floor space. Here this is achieved in part by folding counters and by cupboards suspended from walls and ceiling. A real triumph is the double use of the ironing board, which, it was one day discovered, makes an excellent table for a hurried breakfast. There are also groups of shelves for china and glass and preserves along one wall, and in an opposite corner quite the most picturesque feature of the room. This is a decorative corner (Continued on page 528)



An arched doorway frames the view of a decorative corner cupboard which contains colorful kitchen pottery. A cabinet below houses the telephone behind swinging doors carved to suggest the spirit of its purpose



The small size and unusual shape of this room necessitated an original and clever arrangement of drawers and cupboards in order to produce the workable kitchen that was finally evolved



THE RIGHT PLANT IN THE RIGHT SETTING

*Although any growing Plant gives Pleasure,
this is augmented by Consideration given
to the Appropriateness of Plant and Setting*

BY MARTHA FISCHER

SETTINGS BY ROSE CUMMING, DECORATOR

In this octagonal room the somewhat cold elegance of Directoire furnishings is directly complemented by the stately curves of the calla lily. Its white flower is also an echo of the color especially characteristic of Directoire decoration

THE decorative value of potted plants to the interior is a recognized fact, happily much taken advantage of to-day. Although the universal appeal to the human spirit of growing green things may not be dwelt on here, we may well ask ourselves if we extract the greatest possible percentage of decorative value from these adjuncts to the beauty and serenity of our homes. Or do we buy our potted plants, as some people buy their clothes, because they are 'pretty, and what I like'? We know the disastrous results of such indiscriminating choice. The same policy with potted plants may be as calamitous. The fullest percentage of decorative value is derived from the potted plant only when we use it with a suitable background and container.

Almost any type of potted plant, from the sheer fact that it is a gracious, living thing, is at home in almost any type of room. Some plants, however, by their harmony with the spirit, color scheme, predominating lines, and pattern of a room, furnish such telling accents to it that it would be mere folly not to study such successful combinations and to benefit thereby. The same is also true of the con-

tainers of the plants and their relation both to what they contain and to the objects among which they are to take their place.

To illustrate in the case of the plants: the harmony of the rather cold elegance of the calla lily with the rather cold elegance of the Directoire room is such that one might imagine that the one was created peculiarly and exclusively for the other. The gentle, outward curve of the flower stalks and leaf stems has, actually, an affiliation with the gentle outward rake that is so distinctive a feature of Directoire furniture. The white flower is a further echo of the color highly distinctive of Directoire decoration. On the other hand, have you never seen an Early American room whose last note of felicity was a red Geranium in its earthen pot? As for the cactus, do its grotesqueries show anywhere to better advantage, outside its native desert setting, than when silhouetted against the large, plain surfaces of the modernist room, or does any room wear these said grotesqueries of form and detail with easier nonchalance than the aforementioned interior?

Many sovereigns had favorite flowers, whose popularity



The sturdy and unpretentious Geranium can effectively be used in a room of French Provincial type as illustrated, and is equally at home in an Early American or simple peasant setting



The use of the silhouette to obtain decorative effects, a treatment characteristic of modernist interiors, makes the cactus a particularly suitable plant for such settings. Sansevieria, the calla, aspidistra, and Amaryllis are also popular plants in this type of room



Delicately formed and colored roses are eminently suited to Louis XV and Louis XVI interiors, and the passion of Marie Antoinette for these flowers made them a favorite motif of designers and craftsmen of the latter period. The delicate sprightliness of lilies-of-the-valley makes them another happy selection for rooms of this type

for that reason led them to be copiously used in the interiors fashionable at the time. It is interesting to note that this process of selection proved, in most cases, to be wise and suitable. Louis XIV, for example, had, as his favorite growing thing, the orange tree. There is an opulence about this plant's cream-colored waxiness of flower and dark glossiness of leaf that attunes itself well with the gorgeousness of the decorative style of this period. Marie Antoinette had a passion for roses. The painters, designers, and craftsmen of the day used the rose as one of the leading motifs in Louis XVI decorative painting, ceramics, textiles, and wood carving. No flower is more harmonious with the sophisticated insouciance of the Louis XVI room than the delicately colored, delicately formed French and English roses of the period — English gardening was the great vogue in France at the time. It takes a sturdier rose to hold its own against the more fulsome forms and colors of the Elizabethan, Jacobean, William and Mary, Queen Anne, or early Georgian room. The American Beauty itself is none too robust as an accent in rooms of these styles. However, we are getting more

into the territory of cut flowers in the matter of roses, for these flowers are usually more decorative in a vase than in a pot.

The horticultural-minded William III, Dutch Stadtholder and English King, after whom, and his wife, the William and Mary style is named, is said to have had a particular fondness for the tulip, brought to such high development in his native country. Pots of tulips, provided they are the right color, are happy in almost any interior. They and the potted hyacinths — both Dutch developments — seem particularly appropriate with Queen Anne furniture, which, in its purity, without the intrusion of that abortive elaboration on original forms that had its beginnings in Germany, is very essentially Dutch. The hyacinth has an unpretentiousness that lends itself well to Early American, Elizabethan, and all provincial or peasant styles, and its artlessness makes it eligible for the Louis XVI interior as well.

Chinoiserie reached the height of its vogue in France in the so-called Louis XV style. If you have rooms of that affiliation, then, it is obvious that no more effective decoration

could be used in them than the Chinese plants now so copiously to be found in the florist shops. Those delicate water plants from the Flowery Kingdom, which raise their stems with such refinement of grace from the surface of the element that holds their curling roots, are particularly effective and easy of culture. Even one of the stunted dwarf evergreens, more frequently imported from Japan than from China, will lend a telling enough note. You will find, if you stop to consider, that Chinese plants, like Chinese arts, are highly adaptable to almost any European style.

But while we are on French styles let us mention the lily-of-the-valley, which has become, of late, a popular household plant. I can think of no interior to whose spirit its delicate sprightliness would better conform than one of the Louis XVI period. Potted cyclamen, the hyacinth, as mentioned, the more delicate begonias, the primrose, and the various freesias, when carefully selected as to color, are also peculiarly happy selections for rooms in this style.

Potted plants have the function of softening the (Continued on page 522)



In rooms with chinoiserie affiliations there are many plants from China and Japan that may be used with appropriate effect. Here a dwarf evergreen, a pot of Sansevieria, and a quaint container holding Chinese water plants add variety and atmosphere to the room. Flowers in this photograph from Japan Garden Company. All others from Max Schling

PROCLAIMING PENNSYLVANIA

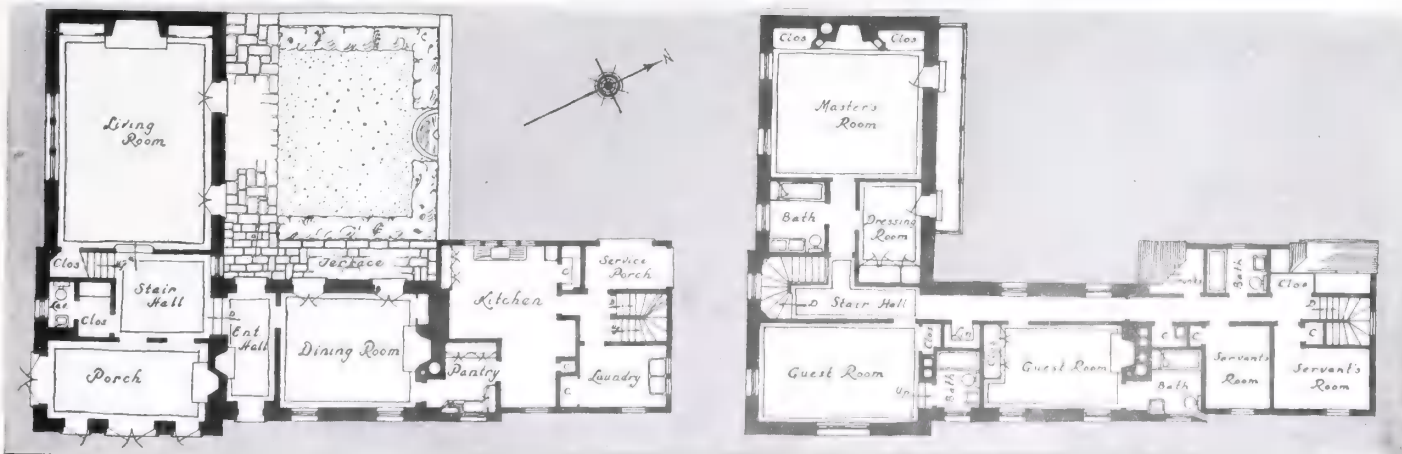
A Remodeled House at Rydal

PHILIP L. GOODWIN, ARCHITECT

Photographs by George H. Van Anda



The central portion of this rambling house is the original stucco-covered building found on the estate and probably first used as a superintendent's house. To this have been added a stone wing on one side and a service wing of shiplap boarding on the other. The skill with which these additions have been made and the old maple trees which surround the house give it an authentic appearance of age. A charming feature of the plan is the enclosed wall garden on which both living- and dining-room windows open





A stone wellhead and towering maples enhance the architectural charm of this entrance. The central portion here shown is the original house, probably built in the early part of the nineteenth century



At the rear of the house is a walled garden on to which windows from dining- and living-room open, and a balcony adjoining the master's bedroom also looks out upon this secluded spot. One end of the living-room is sheathed with pine slightly stained and waxed, and the broad fireplace is flanked by bookshelves





The paneled dining-room has walls of pale green and hangings of flowered chintz. Color is also added by the blue of the old Dutch tiles that surround the broad fireplace. The furnishings are of the simplest and include a long trestle table and Windsor chairs, with a woven rug covering the plank floor

THE TRANSFORMATION OF NYETIMBER

*A Derelict Fourteenth-Century Farmstead in Sussex, England,
Converted into a Home of Singular Beauty*

BY KATHRINE MORRISON

Photographs by Author



A finishing touch to the beauty of Nyetimber is the old monastic fishpond, but a stone's throw from the house, now renovated and stocked with trout and orfe

NYETIMBER is one of those exceptionally romantic spots whose attractions change but do not diminish with the passage of the seasons. When Sussex woods and fields are covered with a thick mantle of snow, this ancient homestead seems to exhale the very essence of an old English Christmas. You would not be greatly surprised to hear the tinkle of sleigh bells down the lane or to catch a glimpse through the open doorway of a smiling host and hostess in old-time finery welcoming their Yuletide guests to the cheery brightness of a blazing log fire within.

The yellow glow from many candles would cast warm reflections through the leaded casements on to the shimmering whiteness outside. Then, when the moon came up, it would transform the snow-laden branches of the fir trees into cascades of diamonds and the surface of the lake into a sheet of sparkling silver.

Perhaps you might prefer Nyetimber at the height of the summer. Then clusters of pink roses and mauve clematis weave their web of beauty over the timbering of an ancient barn. The whole scene glitters in the noonday heat, to the drowsy hum of bees and the flutter of butterflies. Even the water fowl on the still bosom of the lake

dream the long hours away near the banks, screened from the sun's glare by the shade of overhanging boughs.

The property lies quite off the beaten track, at the end of a narrow winding lane which is almost impossible to find unless you already know the way. This saves it from the inquisitive gaze of the ubiquitous motorist.

The grounds are enclosed by a stone wall whose top is planted in spring with fragrant Siberian wallflowers. The wall is broken at one point by an old barn, tarred and weatherboarded, whose large opening frames an entrancing view of the house. This is raised above the level of the surrounding lawn and stands on a flagged court reached by a flight of steps. These steps lead directly to the oaken entrance door set in the half-timbered and gabled front wing. The main building is of stone. The ancient structure alongside it is on a slightly lower level and affords an interesting contrast in the texture of its roof, which is of tiles, whereas the house roof is of weathered and moss-grown Horsham stone slates.

The barn, which serves as such a picturesque introduction to the property, is much older than the farmhouse. Indeed a well-known archaeologist pronounced it to have



The oldest building on the estate, this old cart house which dates from Saxon times now makes a picturesque entrance lodge. A corner of the same building shows in the view of the house and lawn below





A flagged courtyard in the rear lies between the main building and the recently constructed kitchen wing. Its chief attraction is a lily pool, but another interesting feature is an Italian church font with wrought-iron wellhead

been a Saxon aula, from the characteristic structure of the timberwork. The timbers have been replaced from time to time since it was built originally, but the typical shape has remained unchanged.

This indication of age is only a confirmation of ascertained facts, for the property, under the name of 'Nitinbreham,' was mentioned in the Domesday Book. It is known that William the Conqueror gave it to a certain Earl Godwin. The present farmstead was built in the fourteenth century when Nitinbreham was owned by the priory at Lewes. It was undoubtedly used as a farm to supply the priory and was worked by a certain number of lay brethren. Two arched window openings in one of the bedrooms point clearly to fourteenth-century construction. This room must have been used as an oratory.

After the dissolution of the monasteries, the property was presented by Henry the Eighth to Thomas Cromwell, Earl of Essex. When the latter was attainted of high treason, it reverted to the King, who gave it to Anne of Cleves. Later it passed into the possession of the Goring family, where it remained for several centuries. During this time it was probably used as a farm and inhabited by tenants.

The lowest ebb of its fortunes came just before it was bought by its present American owner, Mr. J. J. Morgan. It was only by chance that he discovered it. In quest of

an antique belonging to someone in the neighborhood, Mr. Morgan found himself in the picturesque hollow which shelters Nyetimber. As he walked along its confines, and the picture of the old lake, the dilapidated creeper-clad farmstead, and its group of fine outbuildings unfolded before his eyes, he was deeply impressed by the romantic quality of the scene. The whole setting was undeniably beautiful, but it required a certain amount of faith to visualize the old buildings as suitable for occupancy. To show to what a state of neglect and disrepair they had sunk, it is only necessary to mention that no charge was made for them — they were thrown in with the purchase price of the agricultural land.

The restoration was virtually a resurrection. It involved no casual remodeling, but a complete overhauling. The rampant growth of creeper had so weakened the outer walls that when it was removed from the outer wing all the old plaster came away at the same time. In places it had pierced through crevices, and leafy overshoots had literally forced their way into several of the rooms.

Before the restoration there was hardly any space between the back of the house and the steep slope behind. This not only added to the dampness, but made the house very dark. No less than a thousand cartloads of earth were removed from this bank. The clearing was made into a



The studio was originally a monks' refectory and was later used as a granary. Above may be seen the crude gallery where minstrels presumably sat when the room was used as a refectory during the fourteenth century. The sides of the immense hooded fireplace once formed part of the walls of a separate room



In the dining-room is another vast fireplace surmounted by a heavy oaken beam. The lamp is made from sixteenth-century Swiss stained glass

The diminutive leather trunk embroidered in silk, which stands in front of the fire screen, once belonged to Ferdinand and Isabella of Spain. At the left is one of several rare old chests, carved and iron-clamped



delightful flagged courtyard (see illustration) which now occupies the space to the rear, between the main building and the kitchen wing. Its chief attraction is the lily pond, but another charming feature is the Italian church font with its wrought-iron wellhead.

Just opposite the kitchen wing is a raised terrace which, with its table and chairs, makes a most inviting spot for tea. When the slanting sun penetrates through the network of branches, a doorway into the studio offers a tempting way of retreat.

This lofty apartment is a place of cool shadows and unbroken repose. The sunbeams filter through casement windows whose diamond panes have been tinted a deep yellow. They cast a soft golden glow on the polished oaken surfaces.

The studio was originally the monks' refectory and was later used as a granary. Only one end of it recalls the life of to-day. Here on a dais are a piano and the latest type of gramophone and radio. The past claims every other nook and cranny. Notice the immense width and depth of the hooded fireplace with its collection of beautiful old oak pieces. Its sides once formed part of the walls of a separate room. From there let your eye travel up to a tiny recess lighted by a miniature window. Perhaps this is the very spot where itinerant minstrels once assembled to entertain the lay brethren. It must originally have served some such distinct purpose, for a crude bridge has been specially constructed across the top of the corkscrew staircase to reach it.

At some period after the refectory became a granary, an upper floor was added. Its low ceiling was on the same level as the minstrel gallery. Part of this former upper floor has been retained as a balcony round two sides of the studio.

With the exception of two gayly colored upholstered pieces (copies of historical models), all the furniture is of oak. Its dark surfaces are offset by the warm salmon-pink and the terra-cotta shades of Oriental prayer rugs, and the rich scarlet and gold of the hangings which extend round the whole length of two sides of the room.

In one corner is a collection of ancient cupboards which would be sure to arouse the enthusiasm of a connoisseur. The earliest is a German piece — originally part of a paneled room. The decoration consists of crude grooves of different shapes and sizes hollowed out by some primitive tool — unmistakably an early (Continued on page 522)

TREASURES FROM CHINA GRACIOUSLY USED



THE WASHINGTON HOME

OF

MRS. EDWARD B. BURLING

From the hall with its quaint Chinese wallpaper and Chinese furnishings a broad doorway opens into the living-room. This room, lined with bookshelves, is paneled in chestnut, finished with no stain. On the black marble mantel stand two antique Ming jars, and over them hangs a tapestry in greens and blues which blend with the dull green of the jars

Photographs by Frances Benjamin Johnston





Dull gold Chinese tea-box paper covers the walls of the library (above), whose wood-work, first painted cream, has been wiped over roughly with old-gold paint. The mantel is black, and blue-green is the dominant note of the furnishings



Above a Chinese sideboard of brown teak-wood in the dining-room hangs an old Chinese painting. The floor of this room is covered with an Oriental rug in tones of old red, and the curtains are of pomegranate red

WHY SHOULD THE GARDEN HAVE DESIGN?

II. Designing the Garden for Harmony with the House

BY ROSE GREELY

Photograph by Frances Benjamin Johnston



*Here a satisfying picture is made because the planting is in harmony with the rugged character of the house. In front of the retaining wall are *Pyracantha*, by the steps, and box, with *Rosa multiflora* on the garage. Grape pruned for its form ornaments one side of the garage and *Forsythia suspensa*, *Jasminum nudiflorum*, and *Magnolia grandiflora* are against the house. The house of Miss Emma T. Habm, Washington, D. C. Rose Greely, Landscape Architect*

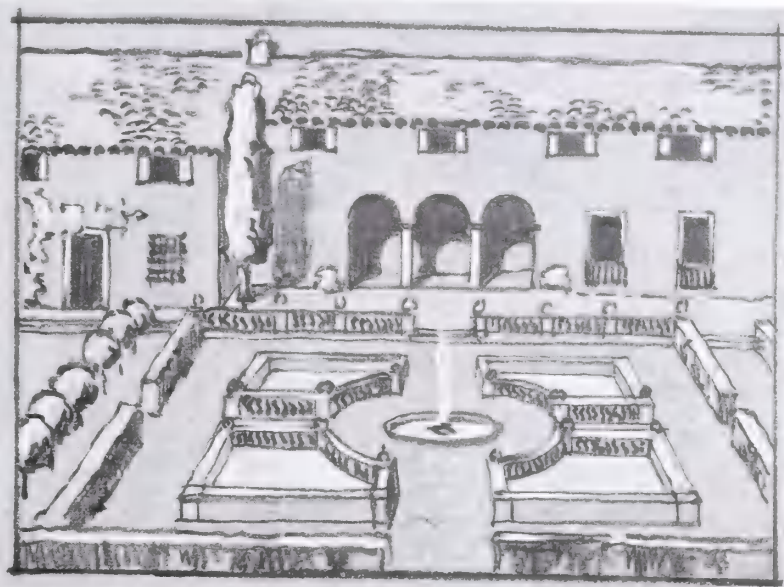
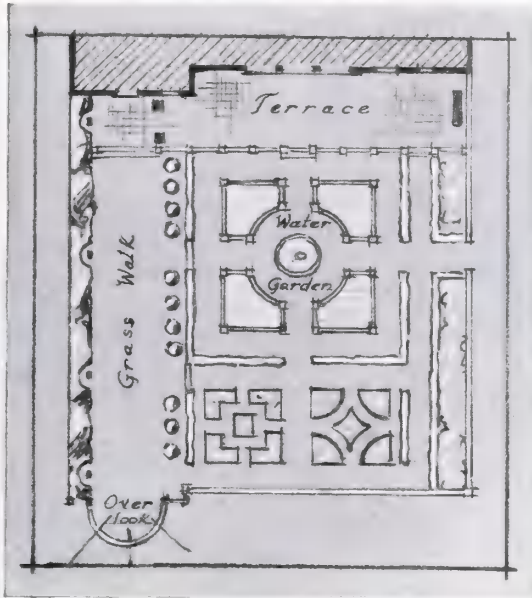


Fig. 1. The garden in keeping with the Italian house is formal in plan like the French, but without its stiff elaborateness. Architectural features, clipped hedges, and water are commonly found in Italian gardens

MANY gardeners suppose that plants are the end and aim of a garden, and that if the individual plants themselves are beautiful the garden will be beautiful. They do not take into consideration the necessity for a harmonious arrangement of plants against a harmonious background. To appreciate the difference that the garden setting makes, one has only to look at the cottage gardens of Europe and then at our own suburban gardens. In Europe, the garden setting — house or wall or paved courtyard — already exists in architecture of the greatest beauty, so that only a few pots of flowers or a handful of rose cuttings and a slip of yew are necessary to make a garden picture.

But in America, where the country villages usually lack beauty of architecture, the setting for the garden must be created before the planting composition can be made effective. Even if the architecture of the house is attractive, our small American gardens usually lack in themselves an effective architectural treatment. Of course, there are exceptions. Sometimes in the South one finds high brick walls as a background for box and magnolia, and in some old New England villages dooryard gardens which are reminiscent of the gardens of England. But for the most part our suburban gardens are without design, without boundaries — masses of planting which have no unity

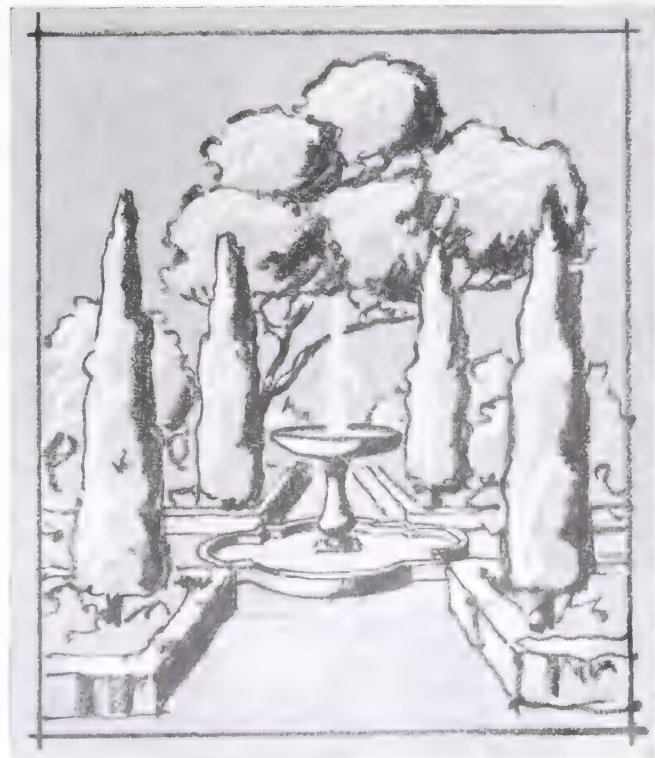
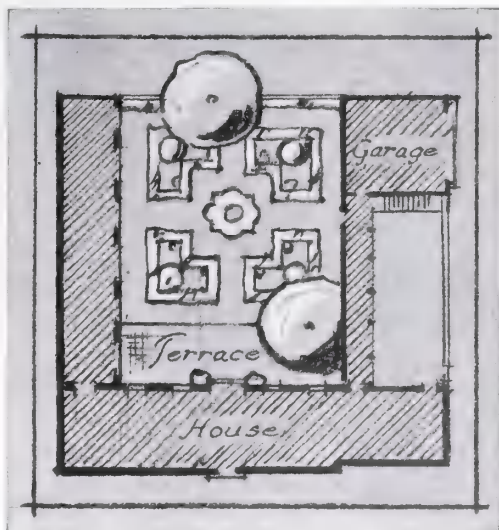


Fig. 2. The Spanish garden is also formal in plan, but may be informally planted. Usually there are a patio, a fountain or small jets of water, decorative tiles, and flowering trees

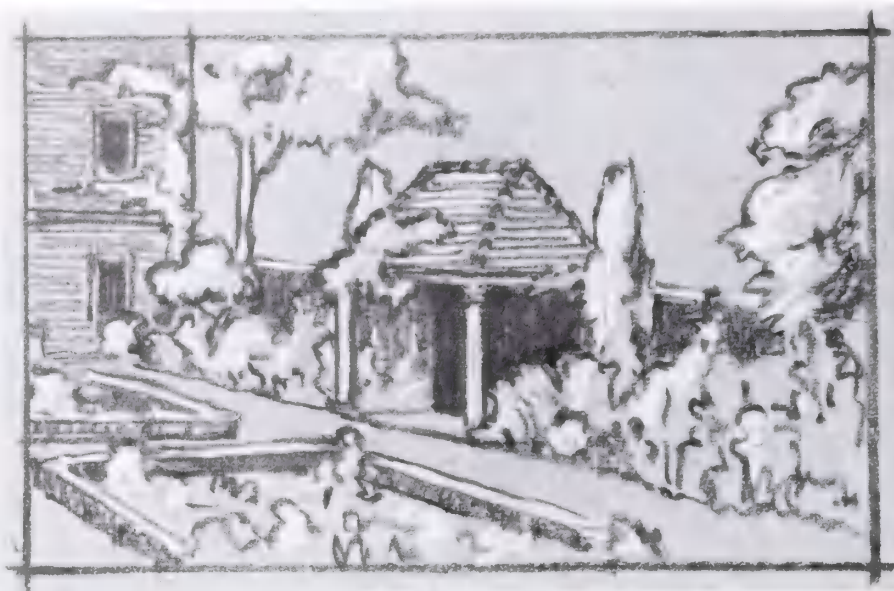


Fig. 3. A formal plan and informal planting mark the typical English garden. The herbaceous border and the simple garden tea house are commonly found in the small as well as the large English garden. It is this garden that is the parent of our early ones in this country

with the house, or the character of the ground, or even between the different elements that go to make them up.

Most serious gardeners who have studied the problem from the point of view of composition consider a certain formality of plan necessary in the flower garden. 'Plants in gardens are not like wild plants, all native of one country and harmonious either by association or by some natural law. They come from different countries and native conditions, and unless arranged with care often look incongruous together. . . . One cannot imitate nature in its arrangement of plants that have their native homes in different countries and may never have made each other's acquaintance until they met in the garden. . . . A great part of the beauty of good formal gardening comes from the contrast of the limited and unchanged form of things made by man, and the variety and increasing changes of plant life.' In Clutton-Brock's *Studies in Gardening* he thus expresses the necessity for a harmonious background and

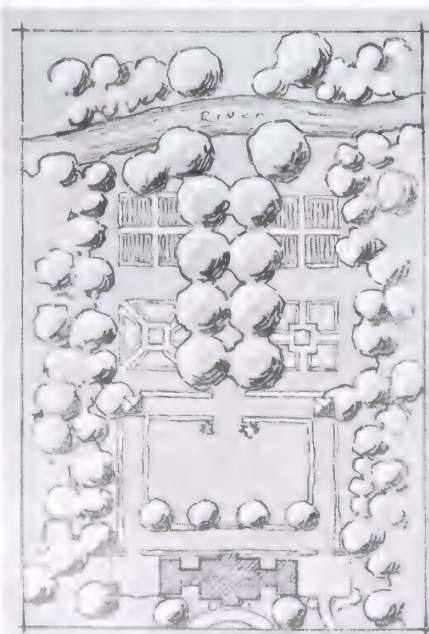
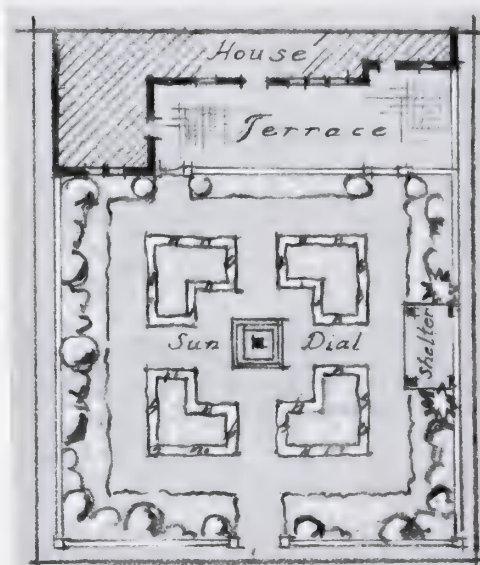


Fig. 4. A plan characteristic of our large Southern estates. This, like the larger English garden, is divided into smaller areas which are related to a definite scheme. Old box and brick walls define the design of these gardens in which magnolias, crape-myrtle, and Cherokee rose are common plant material

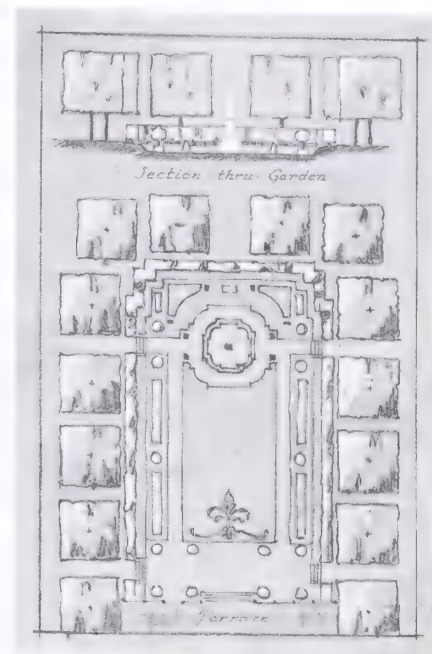
for a certain formality in the arrangement of the flower garden.

As the house is the important element in the composition, the landscape development must be harmonious with it. The city house demands a garden of architectural treatment; the large country house, a formal garden, with informal planting on a big scale away from the house; and the country cottage, or the small suburban house, a simple country garden. Harmony of proportion between the house and its grounds is the first consideration. Frequently the house is too large for its setting. If the house is near the city, where the value of the land is high, the temptation is to cover too much of it with the building, leaving an inadequate amount for the garden. Who has not seen a beautiful house which would be impressive in other surroundings, but which appears ungainly because it has been built on too small a lot and with the situation made worse by overplanting?

Before the house is built, its size should be carefully considered in relation to the lot on which it will stand, and more land acquired if necessary to give it a proper setting. If this is impossible, if the house must stand on a restricted plot of ground, the situation can be improved and sometimes remedied by a judicious use of the ground. It may be so enclosed by walls that it becomes from the outside a part of the architecture of the house itself, and the small garden space within can be made to seem larger by simplifying its elements and by limiting the number and variety of plants to be used.

Sometimes, on the other hand, one sees a small house lost in the immensity of its setting, like a pea floating in a pond. If the house is small, the garden must be small also. The house, not the garden, should be the dominating feature. There is no limit to the amount of land on which a small house can stand, but in the development of the areas close to it — the entrance court, the terrace, and the garden — the scale of the house must be considered. Many of the faults of our American gardens are due to the desire

Fig. 5. A formal house of French Renaissance architecture demands a garden of the most formal type, in which great terraces, magnificent fountains, stone balustrades, and elaborate parterres of box filled with gravel or bedding plants are included



to make the garden seem larger than it really is. With the idea of seeing the extent of our neighbor's lawn as well as our own, we remove the boundary planting and take away all sense of privacy and seclusion; and with a desire to show at one glance the whole of the garden, we remove the lines of division between the various parts and leave it unwieldy, disorganized, and pointless. In reducing the size of the garden, we shall lose nothing that is important. If it is designed and planted with restraint, a small garden can be made as interesting as a large one. The charm of many of the old English gardens lies in their division into comparatively small units, in scale with the size of the house and the size of the terrace, but small enough to give one a feeling of intimacy and to make the hedges of the garden like enclosing walls of an outdoor living-room, where one can enjoy, sheltered and secluded, the beautiful detail of flowers.

If our gardens fail in harmony of (Continued on page 527)

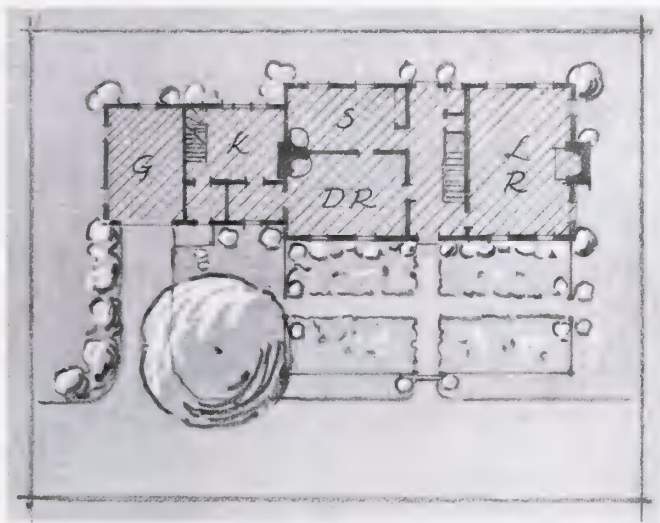


Fig. 6. No garden is more appropriate to the simple Colonial house than the small dooryard garden enclosed by a white picket fence. In such a garden, with its boundaries defined, such informal planting as lilacs, hollyhocks, daylilies, and other old-fashioned plants, as well as small fruits, should be used



PLEASE TELL ME . . .

Q. I should be very grateful if you would send me exact information on how to put a tinted plaster on the walls of my new house. I am planning to paper the entire house as soon as the walls have settled, and in the meantime want something more attractive than dead white. I want a good smooth-surface plaster and do not know whether it is possible to tint the usual finish.

A. A coloring pigment may be added to the final coat of plaster to be applied to your walls, which may be papered over whenever you are ready to do this work. Your local plasterer should be able to supply this coloring pigment. Enough of the mixture should be prepared for each room at one time, thereby eliminating the possibility of not getting quite the same color in the second batch. This treatment should be but slightly more expensive than white plaster. Another suggestion, which will cost somewhat more, is to use, as the final coat, special interior stucco which may be bought in a number of different colors and applied with a perfectly smooth finish. You might also like to consider the use of a water paint, which is quite inexpensive and may be secured in many colors. This is applied after the final coat of plaster has dried and may be washed off with warm water whenever you wish to paper the walls. One difficulty about water paint is that it is very easily spotted by finger marks, water, or grease, but if it is to be only a temporary finish, this may not be a vital matter.

. . .

Q. We are having trouble with the floors in our upper hall and one of the bedrooms, because they make such a creaky noise when we walk over them. Can you suggest a remedy?

A. The most practical method of removing the squeak from your floors is to take up the floor, carefully nail down any loose boards in the underflooring, and then relay the finish floor. An expert workman, however, can sometimes eliminate squeaks by nailing or screwing the finish floor in place. The heads of the nails can be countersunk and covered with wooden plugs glued in and stained or painted to match the floor. Squeaks are most often caused by the movement of the underfloor, one board working against another.

. . .

Q. Our windows (French, with sixteen panes to each window and three windows to most sashes) steam so badly in winter that it is a considerable annoyance. Also the glass of some of the panes seems to have left the

wood from the inside, so that in places a thin knife blade can easily be inserted.

A. It is very difficult to say just what is the cause of the steaming of your windows without knowing a bit more of the conditions. The common cause, however, is insufficient ventilation in the house, together with too much moisture in the air. This hot moist air striking the cold pane of the window causes condensation. The moist condition in your house may be caused by a damp cellar. If so, we suggest a fresh air vent into the cellar which would draw off some of the dampness.

We doubt if anything can be done to tighten the glass in the wooden frames except to replace the putty. The wooden frames may not have been properly seasoned before being hung and have consequently warped. The putty probably cracks and falls out because it comes in contact with wood which is so porous that it absorbs all the moisture from the putty. To remedy this, remove all old putty and paint the sash where the contact will come, to seal the pores, then reset the glass with new putty, mixed of one-half common and one-half white lead, plus enough whiting to make it usable. (Do not use straight common putty.)

. . .

Q. Please write me full directions for spattering floors.

A. First, paint the floor with one coat in the desired color with a high-grade japan paint. If the coat almost entirely disappears, owing to the fact that the wood in the floor is old and porous, a second coat should be applied when the first one is dry. This second coat, however, should not be applied unless the condition of the floor requires it.

After the first coat — and second coat, if necessary — apply a second (or third) coat containing a great deal more varnish. This gives the background for your floor. Next tack paper for about two feet above the baseboard to keep the wall from being spattered.

Now you are ready to apply the spatterdash finish. Hold a stick in one hand and an extra long whisk broom dipped in paint in the other, holding it about two feet above the floor, and go all over the floor tapping the broom just below the handle on the stick. This gives the brush enough of a shake to sprinkle off the paint, but does not send it off in such large drops as is apt to be the case if you simply shake the brush. When this is thoroughly dry, cover the floor with one good coat of the best-quality flat varnish. This gives a floor that is easily taken care of. In all cases, however, be sure that each coat is thoroughly dry before the next one is applied.

There are many combinations of color which might be used for this purpose: for instance, black background or bottle green

EACH MONTH we shall publish on this page answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply.

with light gray or tan spots; or deep tan background with a combination of green, red, and black spots; or dark brown spotted with tan and vermilion.

. . .

Q. I have a couple of chairs which I am having refinished — one in maple and one in apple. What is the correct way of finishing these woods — should I use a flat varnish? Most of our furniture is walnut. Would it be well to stain the maple chair with a walnut stain?

A. It would be quite possible to stain the apple wood with a walnut stain, if you want to do so. Use Walnut Penetrating Oil Stain, apply with a brush, and wipe off the surplus. Reapply the stain until the desired color is obtained, then let it dry for forty-eight hours. Apply a thin coat of white shellac and let that dry for twenty-four hours. Rub down with 00 sandpaper. Give three coats of shellac, following the above procedure. Then give a fourth coat of shellac, after which rub down with fine powdered pumice stone and oil on a piece of felt or flannel. Be sure that the last coat has dried perfectly before rubbing down. An application of wax will protect and enhance the finish.

Old maple is such a lovely color in itself that we cannot recommend staining it with walnut stain, especially as it is not necessary to have all the woods in one room match.

In refinishing your maple chair, make a light stain, using some burnt umber, some raw umber, possibly a little bit of yellow dry pigment, and dissolve in raw alcohol. It is better to have the stain very, very light and put on several applications rather than to get it too dark at first and so spoil the color of the wood. When the stain is dry, the wood should be smoothed again with steel wool. If you do not wish more of a finish, use beeswax and turpentine. Applications of this over a period of time produce a soft effect on the wood. Another finish is to apply a very thin coat of shellac — white shellac thinned about half with alcohol. When this is dry, rub down with steel wool; apply a second coat and rub down again. If you then wish a higher gloss for the final polish, it can be rubbed over with a good wax. Some finishers stain the wood around the turnings a little deeper shade than the rest, but this is more difficult and we advise using only the straight stain throughout.

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GROWTH OF AN IDEA



Let an idea, however vague, catch hold of a man's mind, and no one can tell to what

it may lead. As the ripples from a pebble dropped into water will travel in ever widening circles across the whole surface of the pool, what seems but an incident may produce effects that touch the very limits of human life.

When Watt observed the power of steam to lift the lid of the kettle, he conceived the mere thought that this principle might be put to practical use. But, as a result, came the steam engine; then through variations and extensions, the machine age. In consequence, not only economic conditions but the world's whole social and political aspect has been changed.

Something of this same thing began with the coming of Fisher Bodies. It would be absurd to say that closed-body development ever equalled in importance the development of the automobile itself. But the

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So, too, with Fisher itself, one result has followed another. The success of its basic ideas has opened, year after year, new avenues for the development of resources and facilities which, in turn, have again and again advanced the possibilities of Fisher achievement. True to the laws of cause and effect, Fisher Bodies are finer every year . . . and by the same laws you can expect them to be still finer in the future.

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Antique Reproductions

AN outstanding style note at the First International Conference on Interior Decoration was the growing acceptance of French period furniture, Louis XV, Louis XVI and Directoire, for the sophisticated American interior.

This twin size Directoire bed in beech and maple (Fig. 2), was used in a room for the Conference, done by Mrs. Torrence of New York, together with other Baker pieces.

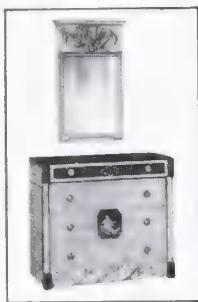


Fig. 1

In contrast to this simple piece is the colorful decorated dresser (Fig. 1), with its marbled base and posts, hand painted decoration, and antique gold ornamented Louis XVI mirror.

These are an indication of the large and varied selection of French style pieces in the Baker line, all carefully developed from originals. These pieces are particularly adapted for the facilities of the Baker Custom Shop, offering a special individualized service of antique and color finishing effects.

Prices are unusually moderate for furniture of such fine distinction, which may be seen and purchased at the best furniture and department stores.



Fig. 2

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Polish American, Maple
18th Century English
18th Century and
19th Century and

NYETIMBER

[Continued from page 513]

forerunner of the linen-fold pattern. The chests surpass anything of their kind to be found in the public museums anywhere in England. One of these is in the entrance hall, where several other fine chests, carved or iron-clamped, can be studied. But most intriguing of all — at least to the feminine visitor — is the diminutive leather trunk in front of the

wrought-iron fire screen. It makes up in beauty of workmanship for what to-day would be totally inadequate proportions. This is one of the earliest leather trunks and it is heavily embroidered in silk, which was afterward waxed. It belonged to Ferdinand and Isabella of Spain. Their coat of arms is on the ornate lock plate and the royal crown is on the iron surround.

THE RIGHT PLANT SETTING

[Continued from page 504]

sometimes austere formality of the Renaissance Italian or Spanish room. We notice that, in the countries to which these styles are native, tubbed and potted plants are copiously used as decorations, not only in those outdoor rooms called, in the two respective countries, *cortili* and *patios*, but for interiors as well. The richly colored orange and lemon trees, in flower and fruit, are a contribution, par excellence, to Renaissance Spanish and Italian interiors. So are the oleander and the pomegranate, the latter both in flower and in fruit. The sword leaves of the aloe are an exceedingly decorative note. The hydrangea, with its highly glossed foliage and its heavy flower heads, is extremely effective. So is the amaryllis of the red or salmon flower and graceful leaf. So, in the field of the smaller plants, are the velvet-leaved cineraria, with its opulently colored flowers, and the giant-flowered variety of begonia.

In order to get the flowers that, in personality, are especially attuned to the Spanish Renaissance interior, we must take into consideration the Moors. And, in going to the Moors for flower suggestion, we must go to Africa. The fuchsia is native to that intriguing land, and I can think of no more delightful floral adjunct to a room in the Spanish Renaissance manner — especially if it has much tile as decoration — than pots of fuchsia. Geraniums are native to Africa, also, and, grouped pots of flaming flower, are an addition not to be overlooked.

The use of appropriate potted things for the modernist interior is as interesting as are all the developments pertaining to that new and daily unfolding style of decoration. Since the modernists rely greatly on silhouette in their decoration, it is the plant that provides the most telling effects in that respect which receives their consideration. They have, for instance, brought forth from its condition of anathema the so-long-despised rubber plant in several highly decorative varieties. Cactus has been referred to in connection with this style. Sansevieria, the

calla, aspidistra, amaryllis, are popular indoor plants with modernist decorators.

In considering the potted plants, practical and decorative, for interiors, we must not overlook the various vines that thrive indoors and add interest and a suggestion of movement, along with the other contributions of indoor growing things already mentioned. English ivy is the vine par excellence for decorative indoor use. It is hardy and, like the Chinese plants, it lends itself happily to many varied backgrounds. It seems particularly perfect in the sturdier types of interiors.

One must not, of course, be over-pedantic about these potted things for our interiors, any more than with any phase of interior decoration, where the livable home is concerned. The calla is as harmonious with the 'style Empire' and its development in various countries outside its native France — to wit, the Biedermeier in Germany, the Regency in England — as with the Directoire. A row of red Geraniums against the mullions of an Elizabethan or Jacobean window is as effective as in an Early American or Spanish Renaissance interior. This sturdy and unpretentious plant is, further, highly effective in any room with provincial or peasant affiliations. Sansevieria, that plant of eminent smartness, lends itself with equal fitness to the Directoire, Empire, Renaissance Italian or Spanish, or modernist styles. Certain dwarfed specimens of cactus, in Chinese containers, are, through the quality of their fantastic shapes, which make them harmonious to Chinese forms and lines, quite effective as *bijoux* in all those eighteenth-century styles — French, English, Spanish, Italian — in which chinoiserie had a large influence. Various succulent plants, such as Sedums, Mesembryanthemums, in containers harmonious to them and to the room, may be played with, to the owner's delight, in almost any interior. There are some plants that have an unusually wide adaptability. The gorgeous-flowered azalea, certain forced Spiraea, and the various narcissi come under this head.

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scale. The general effect is fairly solid, but not powerful or bold or massive. There are many gradations in this classification due to the widely divergent contrasts of the lights and darks of the design against these full-toned backgrounds. In the third group are the vigorously shaped areas, often in powerful colors that are strongly contrasted. The strong colors serve to reemphasize the sizes and shapes of the bold patterns in no uncertain tones. Powerful reds are in close juxtaposition to powerful blues and set off by bold white or ivory notes with smaller touches of yellow and green. Sometimes, as in the case of some of the Spanish rugs (see Figure 4), the colors are not so strong, but the forms are bold and vigorous.

An excellent example of the rugs under Class I is shown in Figure 2. It is a beautiful Kirman. The background is light and the floral design, in soft shades of rose, blue, and tan, is delicately drawn in fine scale. There is another item of great interest to us in our color story of pattern to which we may well call attention in this connection. A closely woven fabric with many knots to the inch is obviously made of finer, softer wool than a coarse fabric with fewer knots. Consequently the color effect will be softer and finer. Sometimes in the modern rugs an effort is made to give this softness of effect by subduing the harshness of the aniline-dye colors with acids or washing. But the coarseness of the fabric remains the same and the softness is only a false sheen that has been added to the surface. The effect is quite different from that which comes from the quiet tone of clear color against clear color in the tiny strands of fine wool as the light plays over them in beautiful old rugs. It is a superficial slurring of color that looks to the eye of a lover of color as a piano sounds when a child is learning to play and keeps the loud pedal on continuously, without regard to rhythm or phrase. The rug shown in the illustration is one of the finely woven old types in fine soft wool.

Excellent examples of the rugs under Class II are those shown in Figures 1 and 3. Number one is a fine Ispahan of the late sixteenth or early seventeenth century. The background is a beautiful wine red. The character of the drawing of the pattern speaks for itself. It is light and delicate with all of its little tendrils, serrated leaves, stems, spirals, cloud bands, and small palmettes. The antique Hamadan shown in Figure 3 is another variation belonging to this same classification. The blue medallion is set in a red background. The blue background corners are covered with the small, fine, all-over effect of delicately drawn conventionalized daisies. The two smaller borders repeat the red, and the main border has a camel's-hair ground.

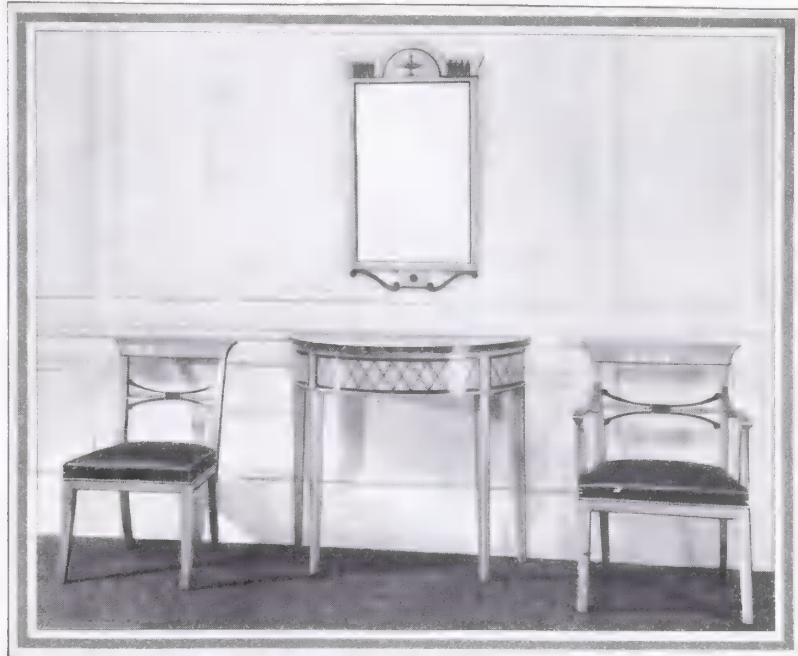
Class III is well illustrated by Figures 4 and 5. The latter is an Anatolian Yuruk rug. The forms of the pattern are large and bold.

So likewise are the colors. The three cartouches with scrolled crosses are red, blue, and tan on a pale tan ground — giving an effect of power and boldness. The border is sharply silhouetted against a white ground. This rug is most unusual in its simplicity and directness. It is easy to see how the forms and color emphasize each other and how these two design elements in combination give striking effect of vigor. Equally interesting and very different is the handsome old Hispano-Moresque rug of the early sixteenth century from the looms of Alcázar. The color is softer than in the Yuruk, — less vigorously contrasted, — but the boldness of the silhouettes of the figures and their scale give a weight and massiveness quite different from the Hamadan, Feraghan, Ispahan, and Kirman shown in the preceding illustrations. It belongs to the best period of Spanish rugs and is in the classic Spanish combination of honey and blue. The honey color forms the background and the blue the pattern — with touches of green. The field of the border is dark green with the pattern woven in honey and light buff.

We find many rugs in this classification, which is not limited to Orientals but ranges all the way from the antique Caucasian Orientals to the bold hooked rug of early America and our present-day vigorous checks and plaids. As most domestic rugs having pattern are copied from the Orientals, the classifications can be used easily for them.

Our first problem in sorting these rugs to fit our individual room is the need of establishing a good color balance. We might equally well start from the standpoint of form. Suppose we are working within a range of light and delicate tones throughout the rooms. How much contrast we wish upon the floor is a personal matter — provided we do not go beyond the bounds of adequate balance and so offend our friends and neighbors! To be specific in this case, let us assume one of the popular light Kermanshah rugs with ivory background and large central medallion made up of delicate floral tracery — balanced by equally delicate corners in the field. The other colors are likely to be pinks, greens, blues — all very soft and not sharply contrasted. Briefly, its tonality is definitely light. In the room, our problem is to make the walls stay up and away from it, keep the curtains so they balance between the walls and rug — and thus establish a stability that will help settle the chair and sofa coverings into quiet resting places in planes that *feel above* the floor, *in front of* the walls and curtains.

The chances are that we shall find one easy solution in making the walls light and the curtains to match one of the three colors in the rug design. Let's assume that we select the rose tone for the curtains, and for the walls a lovely ivory. It is not an unusual color scheme — but it is simple



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RUG STYLES TO-DAY

[Continued from page 525]

and gives us a good foundation with which to work. Immediately we are faced with the question, "What shade of rose shall we select for the curtains?" A rich deep rose might be too powerful for the tones in the rug, and might look as though it were likely to topple over on it. A bold, bright, and light rose obviously would stare at us against the ivory wall. We should feel that the curtains had "taken the floor" by walking into the centre of the room. On the other hand, a very pale rose would be insipid; it would not be sufficient accent to make the window decoration hold its place between the rug and light ivory wall.

In other words, we want a rose that is soft—but it must have sufficient snap to be interesting and balance those windows with pleasant accent midway twist wall and floor, and not interfere too loudly with the furniture covers. The tone must come up from the rug colors with real strength and so make an easy transition for our attention as we look from rug to curtain to wall.

Regardless of the rug type, Oriental or domestic, light and delicate, or bold and vigorous in design, the problem is always one of balance as indicated in this example. That is why the bold hooked rugs look so much better in rooms with curtains that are either sufficiently solid in color or definite enough to balance them. That is why the bold Caucasian or Turkish rug cannot be used successfully with delicate green and ivory toile print curtains or small and exquisitely figured chintz. Always we are searching for consistency. Interest and snap? Yes—but kept well within the bounds of reason, which in this case is the ease with which we can see the different parts of our room design together.

Working with our Class II rugs, we are likely to find ourselves using curtains that are richer and fuller in tone than those we should use with Class I. We should take care also not to limit our thinking to the particular combinations suggested in these examples. In using the Kermanshah, for instance, it might be much more suitable to have an exquisitely soft blue on the wall. In that case, the curtain ground would probably be ivory if we wished to keep a fair amount of contrast. The pattern might well be in the blue and coral tones. The possibilities of combination are limitless. However, freedom in their use comes only with knowledge and the appreciation of these fundamental design relationships.

When curtains of the hand-blocked linen or chintz type are used, it is especially important to be sensitive to this balancing. This is even more true when the linen has a light ground with large masses of floral figures in darker and richer colors upon it. The

rug tones and patterns must support it—and this is one of the cases where the rugs of Class II come in handily. The depth of their background tone holds and balances the contrast and depth of the curtain pattern. At the same time it stabilizes the movement of the curtain pattern without being too heavy for it. The lighter, brighter notes of the rug pattern repeat the lighter phases of the curtain, and the two seem like complementary parts of one design in friendly interchange of effect—the more solid and quieter one below, the bolder, more open one above. Often, in this case, the medium-toned solidly colored wall is happier and more interesting than the lighter wall. Soft greens and blues are particularly successful in this kind of balance.

Equally important in this question of the appropriate use of patterned rugs is the question of the character of the designs themselves. Figure 8 is of a seventeenth-century Ghiordes rug. It has a magenta field which terminates at either end in a pointed arch with sky-blue spandrels filled with lyre-shaped rose-red leaf motives. The border is ran with characteristic Ghiordes blossoms and spatulate palmettes. That is the technical description. To our eyes, as we consider buying it for use in our house, it is simply a beautiful rug with fairly fine and small motifs, not overpowering, not particularly austere, not too delicate—for our medium-weight furniture. We have a few pieces of late eighteenth-century type and several of the Chippendale type. The whole character key of our room is that of medium weight with quiet dignified simplicity in which this rug would probably fit. Had our room been of the heavy oak, early English type, with its bold, big silhouettes, this rug would not have been sufficiently heavy either in pattern or in color. It would have been better to have turned to the one illustrated in Figure 7, a sixteenth-century Bergama in mellow blues and tans on a red ground. The angularity of its archaic pattern, even though it is not particularly massive, better suggests the bolder forms of the earlier furniture. The rug used as an illustration for Class III in Figure 5 is another usable type. If the furniture were very simple or of the bolder, cruder American type, the early eighteenth-century Daghestan rug in Figure 6 would be another possibility. And of course a wide range of selection in hooked, braided, rough-textured check and plaid rugs would be available.

Briefly, we find that the classifications of color follow the classifications of pattern and also of furniture character. Bold figures and vigorous colors belong with bold forms and vigorous designs in furniture; we find them in our Ren-



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we have an element of formality that is often best served by the beautifully drawn designs of the Aubusson and Savonnerie rugs—although many of the lighter Persian and Indian types that would come under Class I or Class II are delightful alternatives. The crux of the whole story lies in our recognition of these inherent characteristics of color and form—and their consistent use.

DESIGN IN THE GARDEN

[Continued from page 519]

proportion with the house, they fail quite as often in harmony of style. In some instances, the character of the house itself in the interest of harmony must be influenced or fixed by the character of its surroundings. In the city the nearby houses, and in the country the character of the ground itself, may control the general type of house to be built. Once built, however, the house is usually the most insistent feature in the landscape and should fix the style of its surrounding development. If the house is Spanish, the garden must be Spanish also, unless it is far enough away to be treated as an entirely separate unit. Unity of this sort seems so much a matter of ABC's that it seems hardly worth mentioning until one realizes how often it is sinned against. Think of the so-called Italian houses which are built in America in a climate and a landscape setting entirely un-Italian. Think of the Colonial houses set in wide lawns with inappropriate, informal planting, instead of the typically Colonial dooryard garden with a picket fence, or the garden of fruits and vegetables, herbs and flowers, which is in keeping with the character of the larger Colonial houses.

The formal house of French Renaissance architecture demands a garden (see Figure 5) of the most formal type—great terraces with stone balustrades, magnificent fountains and canals of water, formal lawns with symmetrical accents of clipped evergreen, elaborate parterres of box filled with gravel or with bedding plants in an even mass of color, and long straight walks under clipped trees feathering naturally above, but trimmed below to the lines of a pointed arch. It is a style for the man of means who himself leads a life of formality, and who entertains magnificently. The great open spaces of the garden, too bare as it lies alone, need the pageantry of a garden party to make it blossom into life and color. The smaller French Renaissance house may have a smaller garden, but it must have elements of the same formal style. The house derived in style not from the Renaissance palace but from the simple French cottage may have a charming garden based on the French *potager*,—the vegetable garden,—with box edged beds laid out in formal pattern and filled with flowers and vegetables

grown as much for form and color as for use, with neat gravel paths, high walls decorated with espaliered fruit trees, trellises covered with roses, and with rose trees used as accents in the design.

The garden which is in keeping in style with the Italian house (see Figure 1) is also formal in plan, but not with the stiffness of the large French garden. Its terraces are not so large, nor its parterres so elaborate. The *tapis vert* of France has, by the exigencies of climate, been translated into gravel, decorated everywhere with pots of flowers. There is an elaborate architectural background, with the contrasting beauty of trees naturally grown, and of water in cascades, in fountains, and in still pools reflecting stone balustrades and cypresses and plants in tubs. If the house is small, an Italian cottage rather than an Italian palace, the garden too can be simplified. Against a white stucco wall one can do delightful things in the Italian manner, with a gravel court, an arbor, and flowers in handmade pots.

The Spanish garden (Figure 2), like the Spanish house, is particularly appropriate to our Southwest, where the sun is hot and the wind blows. In the patio, one can find shelter from sun and wind, and the beauty that comes with the color of decorated tiles, flowering trees, and the play of water in a fountain. The garden is formal in plan perhaps rectangular, a pool vista between arching jets of water, or perhaps square, with box-edged beds around a central fountain. But unlike the parterres of France and Italy with their low box and formal planting, the parterres of Spain are informally planted. The edging box is actually a hedge, sometimes three feet tall, and the planting within, symmetrical though it may be in plan, is unsymmetrical in growth. Trees, shrubs, flowers, all are massed within the beds in bewildering profusion, giving to the Spanish garden a luxuriance that is unequaled.

Perhaps we know the English garden (see Figure 3) best as the parent of our own. The owner of an English house has delight before him in planning a garden which will be harmonious—a garden with all the beauty of natural plant growth against an architectural background. It will be formal in

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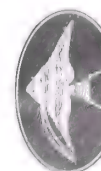
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plan but entirely informal in planting — broad grass terraces with English ivy on their walls of mellow brick, stretches of lawn shaded by great trees, rose gardens with hedges of yew, herb gardens with lavender, rosemary, and mint, and above all flower gardens with all the riotous color of mixed herbaceous borders within their enclosing walls. This was the tradition that was brought to America, where it was translated into the terms of new plants and new building materials.

For a garden appropriate with a house of the New England type (Figure 6), we have only to turn back to the plans of Colonial days. We shall find the dooryard garden laid out on basically formal lines, with a straight path leading to the front door, straight beds, and an enclosing picket fence, but with the greatest informality of planting — clematis on one side of the door, hollyhocks and lilacs against the house with beds of savory herbs below them, and lilies thrusting their heads between the pickets of the fence. We shall also find the combined fruit, vegetable, and flower garden built on one level or, if the ground is on a hillside, built on different terraces with retaining walls between the separate units. The terraces are divided into rectangular beds for vegetables, outlined with flowers; fruit trees — apples, peaches, plums, and pears — are placed at formal intervals, and flowers along the path. The charm lies in the combination of formality and informality, a plan of straight lines and geometrical figures, and planting which belies these lines in its natural growth and its blending of materials.

The Southern Colonial house (Figure 4) demands a garden more formal than those of New England. Masonry walls of the character of the house, whether it is of brick or

whitewashed plaster on a stone base, replace the picket fences of the North. The dignity of the plant material which belongs to the country, evergreen magnolias and box bushes, requires a more symmetrical placing than the elms and lilacs of New England: a pair of box bushes, perhaps, by the front door, or a box-edged path with two evergreen magnolias set in formal relation to the house, but with the formality of plan contradicted by the rampant growth of vine and tree in the South — a crape myrtle leaning over the path, a Cherokee rose on the wall, and a grapevine swinging from the trees for the pleasure of the children.

Harmony must be carried into the details of the garden also, which must blend with the house in architectural character and in scale. A pool which is in itself beautiful and would be excellent in an Italian garden will be entirely out of keeping in a Colonial setting. A planted dry wall and small rustic steps, which would be delightful close to a cottage, are too casual and too small for a large formal garden. But as the planning of pool, steps, walls, and other set features usually demands the service of a landscape architect, it is not so often in them that the garden fails as in its movable objects. It is so easy for the owner to introduce a bench, or a pair of jars, or a statue, which he has admired elsewhere, without considering the fact that its original setting was quite different from the new one, and that it will be out of character or out of scale.

There are some gardens, entirely removed from the house or close to a house of no definite architectural style, in which architectural detail is not necessary and where the planting itself may be most informal. This subject, harmony in planting, will be considered in another article.

A MAN'S KITCHEN

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cupboard consisting of a central group of shelves displaying the most colorful of the kitchen pottery and, beneath, a telephone booth, whose swinging doors are carved to suggest the spirit of its purpose, while at the same time parts of the design form perforations through which the telephone bell may be heard. At either side are pairs of small closets, the one toward the stove holding sauces, flavorings, and spices, and the other, toward the sink, cleaning materials and various first aids.

The walls and ceiling of this room are a grayed cream color accented by orange-vermilion; the floor is of tile red. The northern exposure enables one to get much pleasure from the further use of

intense red in the utensils and beetleware tumblers for the fresh garden herbs in daily use.

Circular-topped openings of varying dimensions are repeated in the two entrance doors, the recessed niche, and the cupboard doors and shelf openings — furnishing one of those distinct motifs which, when repeated, organize an otherwise unrelated room. The outer door, covered by plates of zinc painted blue, opens upon the upper level of an artificial slope of the garden, whose descent to one of the main axes of the perennial and evergreen garden is defined by boxwood. In the opposite direction cement steps form an abrupt and workable service approach.

